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# INTERNATIONAL DISCOPHILE



THE RECORD COLLECTOR'S QUARTERLY

SPRING 1956



LOUIS BARNEWITZ

LARRY KINER

BERT REHNBERG

MAX KAPLAN

## ECHOES AND ENCORES

A NEW SERIES BY JIM WALSH

*MARGE WHALEY* QUEEN OF THE HONKY-TONK PIANO

*also — A Bert Williams Discography*



INTERNATIONAL DISCOPHILE  
The Record Collectors' Quarterly

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We cannot be responsible for any transactions between members. Advertising space will be denied anyone guilty of flagrant misrepresentation or otherwise misusing their membership privileges, and any member guilty of fraud will face permanent expulsion from the club. Names of the offenders, in either case, will be published in ID.

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## SPECIAL NOTICE!!

If you are a collector or dealer, and have any "white elephants" cluttering up your collection or stock, here is your chance to dispose of them once and for all.

On classified listings of 1 column or more, I will accept a limited number of records or other material listed in Collectors' Exchange "wants" on back cover, value for value.

Send list of offerings, stating condition and price or exchange value, to Editor, 1227 North Jackson St., Fresno 2, California.



## FROM THE EDITOR'S DESK

In line with our non-profit service policy to record collectors, it has been decided to continue the original charter membership fee of \$2.00 per year, or \$5.00 for three years.

The announcement that a raise in the membership fee was in order, was prompted by the extremely high cost of producing our club journal, which has been a major factor in causing the organization to operate in the "red" since its beginning. Since such a publication is indispensable to members of any record collectors organization, and no organization, non-profit or otherwise, can operate for long at a loss, the problem required a quick solution. And since most of the expense is represented by the club journal, we concentrated our attention on the possibility of producing the journal at less cost and still maintain a high standard of interest and readability. A partial "prevue" of the solution is presented in this issue.

We feel that, temporarily at least, printing such material as discographies, check lists, etc., by mimeograph would help greatly to cut expenses. Most articles will continue to be printed by Multilith, as long as possible, and the some restrictions will necessarily be imposed governing the number and length of these articles, you can be sure that we will strive to give you the best record collector's journal that we can afford.

Remember, this is only a temporary measure. As the club grows, so does your club journal.

DON'T FORGET - The Jimmie Rodgers Memorial Day in Meridian, Miss., on May 26th.

Mr. Kaplan, in his column "Record-O-Tape Alley," has again pointed an accusing finger at the record collecting fraternity, and the time has come for us to do something about this aggravating situation. I refer to the need for some sort of standardized system of record grading. This has been a constant source of confusion and frustration to all of us, and a concerted effort should be made to correct this bad situation by the universal adoption of such a system. And while we are at it, why not go a bit further and present an organized front against those who would violate these standards, by making known their identity and deeds to record collectors the world over?

The International Discophiles heartily endorse such a movement, and pledge our assistance, in any way possible, to insure its adoption and success. What do you think?

The next issue of ID will feature discographies of Cliff "Ukelele Ike" Edwards, Geo. M. Cohan, and the Avon Comedy Four. Those whose membership expires with the Summer issue, will not want to miss the impressive list of "Personality" discographies we have ready for future issues. For example, in the Fall issue we will present discographies of such incomparables as Gene Austin and Fanny Brice. Others to follow include such personalities as The Carter Family, Rudy Vallee, John McCormack, Al Jolson, Eddie Peabody, Correll & Gosden, Ted Lewis, Gene Autry, Sir Harry Lauder, Freddy Martin, etc.

A new department will make its bow in the Summer 1956 issue, and if sufficient interest is shown after its initial appearance, will become a permanent feature. Titled simply, "Chips", its primary function will be to serve as a "bulletin board" for special notices, com-

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# ECHOES AND ENCORES

JIM WALSH

Although I seem to become busier each year, with increasingly little time for writing, I am genuinely glad to accept George Collings' invitation to contribute to the International Discophile.

No doubt a great many readers already know I am the author of the "Favorite Pioneer Recording Artists" department in HOBBIES, to which I have sent material since January, 1942. I have also written for a great many other publications and am the official "musicologist" (authority on old popular music) and "discologist" for VARIETY, "The Bible of Show Business," which on January 4th published a 514-page Golden Anniversary edition. Two of my articles appeared in that issue. One represented an effort to choose the ten greatest popular songs of the past 50 years, but I wound up with 11. The other was a two-page history of the record industry for the 1905-55 era.

My interest in records and recorded music begins with Edison's invention of the phonograph and ends some 50 years later, shortly after electrical recording was introduced. To pin-point it more exactly, I have little interest in anything that has happened in the recorded music field since Edison quit making records as of November, 1, 1929. I don't collect LP's and no longer buy modern records. I am concerned with the historical interest, rather than the musical value, of old discs and cylinders, and I seldom have time to play records of any kind.

Although I am sure I shall enjoy writing for the International Discophile, my contributions will not be a rival to my HOBBIES articles. Instead, they will supplement "Favorite Pioneer Recording Artists." I have often said that if both HOBBIES and I should be strong and healthy for the next hundred years, I have so much material that I could continue to fill my department with no trouble. It has been a source of worry to me that I have more to write about than a normal lifetime affords scope for publishing. Hence, my pleasure at placing some of my knowledge on permanent record in the pages of this publication. Sometimes what I write will not be touched on in HOBBIES. On the other hand, I may on occasion write something here which will later be discussed in HOBBIES at more length. Circumstances will govern my decisions, and only time will tell.

Now, with that prelude out of the way, let's get down to the business of my first I-D contribution. Because of the significance of "International" I have decided to write this month about two pioneer phonograph publications, issued around the turn of the century. One is THE PHONOGRAPH RECORD for May, 1899, published in New York, and the other, Volume 1, Number 1 of RECORDS, dated September 1900, and issued in London.

The one copy of THE PHONOGRAPH RECORD which I have seen is Number 5 of Volume 5, which seems to indicate the first issue was January, 1895. It was published monthly by the Hall Music Company of 105 East 14th Street, New York, and the editor was Herbert H. Taylor. Just why it was called THE PHONOGRAPH RECORD is something of a mystery, since there is little phonograph advertising and most of the space is taken up with discussions of new sheet music.

Editor Taylor was not above taking some cracks at the popular singers of the day. He refers thus to George M. Cohan's first wife, Ethel Levey, who made some records for English companies in the 1920's: "Ethel Levey advertises herself as the idol of the New York music halls. Miss Levey sings in a manner that reflects great credit upon her powers of physical endurance and the good nature of her auditors."

Then consider the following reference to a minstrel favorite, George "Honey Boy" Evans: "I wonder what has become of the original honey boy, little George Evans. It does not seem possible that New York audiences are tired of hearing 'Standing On The Corner' and 'I'll Be True To My Honey Boy.' Georgie used to tell me that managers were so infatuated with his act that they wouldn't allow him to change it. Unless I hear from him soon, I shall believe he is in the old men's home. Three years after that sarcastic squib appeared, George Evans teamed up with Ren Shields to write one of the great all-time hits, 'In The Good Old Summer-time.'"

Ambitious unknowns also came in for Taylor's compliments: "Delmar G. Palmer, a precocious youth with a vivid imagination sends me a piece entitled 'Alone.' Perhaps Mr. Palmer may be able to do worse, but I'm certain no one else can. I judge from the song that his best girl went back on him, and he was bent on revenge."

And here is something of a more flattering nature: "Kerry Mills, composer of 'At a Georgia Camp Meeting' and other well-known successes, has composed a song for the Sunday WORLD, entitled 'When Dewey Comes Sailing Home.' It is featured in the great spectacular production of 'The Man In The Moon.' Eminent critics predict its unqualified success."

The so-called "Phonograph News" occupies a column and a quarter. On the opposite page is an advertisement of the Lyric Phonograph Company, showing its feminine manager, Estella Louise Mann, making a record. Beneath it is a display ad: "When Buying Records Do Not Overlook The Josh Weathersby Series by Cal. Stewart."

Not much of the phonograph news is worth quoting. Here are a few items of some interest today:

"The Columbia Phonograph Company has opened a Berlin office."

"The Norcross Phonograph Company makes a specialty of Metropolitan band records, which are loud, clear, musical masters."

"The Polyphone Company, of 107 Madison Street, Chicago, are behind in orders for their machine which is said to be more than twice as loud as any other talking machine, and many times more musical. It is the perfection of sound reproduction."

"The Bettini Phonograph laboratory, 110 Fifth Ave., New York, advertise high grade records by world-famed artists."

"The National Phonograph Company (Edison's firm) has removed to 135 Fifth Avenue, which is in the heart of the wholesale music trade district of New York City. With a greatly increased space at its command, the company will give more attention to its wholesale department. A complete stock will be carried and direct shipments will be made, thus insuring greater promptness in the filling of all orders."

Emma Calve's photograph is on the front cover of THE PHONOGRAPH RECORD, but apparently not because she had made any commercial records.

I suspect the English publication, RECORDS, was really an advertising scheme of the Edison Bell Company, then the leading British manufacturer of cylinders. At any rate, the publication seemed to pay no attention to anybody else's product.

Edison Bell advertised a "Special Parcel for September, 1900," and commented: "The 12 records named below are specially selected from our very finest pro-



# WHAT IS THE MATTER WITH LEROY CARR?

LOUIS BARNEWITZ

Who will tell me why the blues singer Leroy Carr always has been a step-child in the steadily growing jazz literature? Where do we find a jazz writer or collector willing to remedy this neglect?

Apart from discographical material, nothing has been written by any American jazz writer about this outstanding folk singer. Maybe you have read a short article which included a very important discography in "The Record Changer" of May 1947, written by the English collector and writer, Albert J. McCarthy, or an article in the English magazine "Jazz Journal" a couple of years ago. Besides, you may have had the opportunity of reading a few opinions expressed by a couple of contemporary American blues singers, but you are unable to look up as much as a single article dealing with Carr's biography. Not even Rudy Blesh took the trouble to mention any of Carr's recordings in his book, "Shining Trumpets." He mentions him in passing only, and calls him great. That's all! Such negligence is unpardonable.

It was a great disappointment to me that Big Bill Broonzy, of all people, does not mention Carr in his autobiography, "Big Bill Blues." In this connection, it is of interest to quote the remarks Big Bill made in "Jazz Record" (March 1946 issue):

"I never worked with him but I think Leroy Carr was the greatest blues singer I heard in my life. I know him from seeing him around and listening to him, and he was the best guy you ever met."

If it is correct that Big Bill has met Carr in person and listened to him, I wonder how he could write his book without mentioning this wonderful blues singer, even if his lyrically accentuated and relaxed singing was a kind of city blues far away from the primitive and untrained blues singing, which for example, Blind Lemon Jefferson was a typical exponent. Can this be the reason why American jazz writers so entirely ignore this fascinating interpreter of the blues?

The guitarist Scrapper Blackwell accompanied Carr in his more than 120 recordings issued on the Vocalion and Bluebird labels. His playing in these records places him among the most pleasing blues accompanists, and moreover his ensemble playing with the piano-playing Carr was taken as a model, and has been imitated by lots of piano-guitar duos with varying success. A great similarity in thought and musical expression must have been a condition for the splendid ensemble playing. As this amazing oneness is apparent already in their first record, Carr's melodious composition, "How Long Blues," it seems safe to assume that they had been playing together long before 1928, the year they started recording for Vocalion.

Besides "How Long Blues," which is one of the classic blues compositions and maybe Carr's most beautiful work, he has composed such tunes as "Blues Before Sunrise" and "When The Sun Goes Down." His recordings of these tunes as well as "Midnight Hour Blues" and "Alabama Woman Blues," belong to his very best vocal performances. "Muddy Water" should also be mentioned because of Blackwell's very exciting guitar accompaniment which is played with a growing rhythmic excitement.

The words in Carr's songs are not much different from the lyrical poetry in the blues sung by most of the blues singers from the South, but in Carr's melodious form of expression this simple and artless poetry seems to take on a deeper meaning. His intonation is often melancholy but never sentimental. I should think that the only objection against Carr may be that too many of his songs and compositions were built on the same themes. He often used the same theme three or four

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# MAX KAPLAN'S RECORD-O-TAPE ALLEY

In the past year, record and tape collecting, internationally speaking, has progressed to a point where almost anything available in any corner of the world can be obtained; sometimes at some extra research and higher expense, but most important, within the reach of collectors. For example, the legendary piano work of Adelina De Lara, last living pupil of Clara Schumann, has been taped and at the present time, efforts are being made to have them released in record form. Thus, closer international relations between collectors will add these gems to the collector's reach before it is too late. Adelina De Lara is past eighty, and still maintains her remarkable clarity and technique; truly a last bridge to the perfectionism of the Schumann school.

This example is typical of what international cooperation can bring about, and the attendant boom in international record exchanging is truly encouraging, for the "personality" collector especially. For example, records by Fred and Adele Astaire on American labels are particularly rare, yet in England their records turn up frequently. And what personality collector can deny the desire to add to their collection, at least one item from the performances of such greats as Evelyn Laye, Jack Buchanan, Arthur Tracy and Maurice Chevalier. The inclusion of the last two artists may raise an eyebrow or two, as many of their records are available here, but there is an exception. Arthur Tracy, in the early thirties enjoyed a phenomenal boom here, yet, unfortunately recorded little. When he moved to England little was heard from him, altho he has enjoyed two decades of popularity in Europe. Consequently, dozens of his records are available there, and can be obtained without too much difficulty. As for Maurice Chevalier, his records of the early thirties are also available here, tho now becoming a bit difficult to obtain. Only a half dozen of his motion picture hits are available in their original form, yet many of his best and delightful numbers in their original French versions are available on European labels. A few of these items, unknown here for the most, would delight many a Chevalier fan. His recent television success if nothing else, should show the new generation the Chevalier that was, and still is. A wonderful performer, and great personality! A most worthy enterprise, it seems from this corner, would be a Chevalier discography, which to my knowledge, has never been published.

Today in England there is a tremendous amount of interest in "Jazz Clubs" who meet monthly to listen to their own members and embryonic jazz groups play, and as a result, its popularity has reached such proportions that a once minor British label, Esquire Records, has blossomed into international prominence with a thrilling series of jazz records featuring some of these groups.

Local jazz clubs unfortunately, have never been too popular here in the United States, with some notable exceptions, of course. In 1946, yours truly organized a recording jazz group and had marked success initially, but interest gradually waned until finally the group disbanded. Yet in the interval of time this group was in existence, some wonderful spontaneous jazz was recorded that had a flavor the so called "Jazz Concerts" of today cannot approach. The commercialized aspect of these jazz concert tours have, it seems to me, taken from jazz the spontaneity and spark of the impromptu settings and musical combinations. Thus, if we are to bring a fresh view and sound to the American jazz scene we should emulate our English cousins and encourage the formation of jazz clubs on both local and national levels.

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## QUEEN OF THE HONKY TONK PIANO

LARRY F. KINER

What has surprised me in the international recording scene is the dearth of small recording companies in Europe. Here in the United States, believe it or not, there are in excess of 1500 recording companies, ranging from one room firms to the multi-million dollar corporations. However, within the next year or two, there should spring up in Europe, England in particular, many small recording firms, and these cannot help but bring improved recording and artistic standards.

That competition breeds better products is a well known axiom, and in the case of the phonograph record industry, has been well tested and proven. When there were only a handful of major recording companies in the U. S., much of their record output at times became routine and unimaginative. In the sphere of recorded music this becomes very dull, and could prove disastrous to a recording company. However, thru the competitive force exerted by the many smaller labels that sprang up from time to time, the larger companies adopted many new ideas and innovations the smaller companies could not duplicate. Today we enjoy the fruition of these ideas in such things as virtually unbreakable records, Long Play records of all kinds, and superlative recording and fidelity techniques. Who knows what tomorrow will bring?

Since our last issue, Roco Records of Toronto, Canada, have released on LP's many wonderful operatic solos of the past, and has an even broader schedule for the future. More power to them!

Now to a subject that is always dear to my heart, and always shall be -- record hunting! True, in these times this pastime has all but disappeared from the realm of practicability, but to those who still wish to venture forth and try their luck, here are a few suggestions. First, to the residents of our larger cities, it is practically a waste of time to make the rounds of second hand shops, Salvation Army stores, etc., as these sources have been squeezed dry for many years, and the occasional possibility of locating anything of compensating value is hardly worth the effort. However, smaller cities, preferably 25,000 to 100,000 population, still offer some hope to the collector, inasmuch as they have not been overworked by the "travelling" record hunter. (Oh yes, many collectors who are more abundantly blessed with time and money than most of us, are familiar figures in the usual haunts of the record collectors, coast to coast.) I recall one collector who as an employee of a southern railroad, used his free transportation privileges and vacation periods to visit a string of large cities in search of records.

Secondly, second hand furniture men in the smaller cities are less likely to be aware of true record values as are his counterpart in the larger cities. I know many of these men who probably never heard a Galli Curci record, yet they know such records are of some value to collectors. To illustrate this; recently, while looking for records in Trenton, N. J., some thirty miles from my native hearth, I came across a second hand furniture store proprietor who had been accumulating records in his cellar for many years, and I spent several hours going thru the collection. I could readily see that a jazz collector had long ago taken the more desirable material, but there remained much truly fine Amato, Chaliapin and Sembritch material, as well as a large group of Caruso records. After choosing some thirty records from the lot, I was told the price of the Caruso items were \$1.50 each, while other Red Seals were 50¢ each. Apparently, the gentleman thought that Caruso records were the only rare and valuable items, and

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It is quite rare when a member of the female populus offers something of interest to "jazz" enthusiasts. However, in the great Pacific Northwest, there is one such person, MARGE WHALEY, currently billed as the "Queen Of The Honky Tonk Piano."

Marge was born in South Dakota, and later moved to California and finally to Washington, where she made Seattle her home. There she studied under the well known exponent of classical piano, Paul Pierre McNeely, at the Mary Ann Wells Dance School in Seattle.

In 1936 she was a musician on Alaska line steamers where she played the saxophone. That same fall she started in radio on KJR, and KOMO, where she was billed as the "Northwest's Kate Smith".

She was married in 1938 to George Whaley, in Nome, Alaska. She is the mother of two children, aged 5 and 7.

After the honeymoon, Marge returned to Seattle where she was an entertainer in an all-girl orchestra. She was a member of a three piece orchestra which played for five years at various night spots, clubs and hotels, and where she sang commercially.

Her recording career started while she was playing piano at a party where Mr. and Mrs. Harold Femling, of Northwest Tempo Distributing Company, heard her and exclaimed, "Goodnight--when you can play and sing like that why do you worry about selling your songs, gal, you've got talent to sell."

"Let's get some of that on records and fast", Mrs. Femling continued.

"I was leaving for Annette (Alaska) in a few days so nothing could be done about it, but when I hit town for the Christmas holidays, the Femlings arranged a meeting with Jack Rivers, who was recording for JR Ranch, and he decided to put me on record."

"Then Electricraft decided to put out their own label and as my contract was with Electricraft itself, I was on Listen label from then on. It is very interesting to see different public reactions to each record, and the future ones will be more honky-tonk piano and Sophie Tucker stuff. This is definitely my style".

Robert Q. Lewis wrote Electricraft on "I Wanna Say Hello", and commented on Marge's voice, and said he liked the record very much.

In the June 21, 1952 issue of Billboard, Marge's recording of "No, No, No, Don't Stop Now" and "It Don't Mean A Thing" was given a very good rating.

Marge plays a combination Fats Waller and Frank Froeba piano style that is most interesting and enjoyable. Her recording of "Wabash Blues" -- a piano solo is truly a masterpiece of jazz piano playing and should be in every record collectors collection.

In addition to being an accomplished pianist and a vocalist, she is also a talented composer and author.

Her song titled, "Seattle Song", was written for Greater Seattle, Inc., for the Seattle Centennial, and although quite commercial, is a good piece of work.

Another song, "Paper To Burn", is under contract with the Acuff-Rose Publishing Company.

For anyone interested, Marge's recordings may be purchased from Listen Inc., 622 Union Street, Seattle 1, Washington.

(MARGE WHALEY DISCOGRAPHY ON PAGE 22)

### SPECIAL NOTICE!!

The first in a series of auctions that promises to be of great interest to record collectors and discographers has just been announced by our good friend G. O. Moran of Lodi, Wisconsin. Ask to be put on his mailing list to receive all future auction lists in this series.

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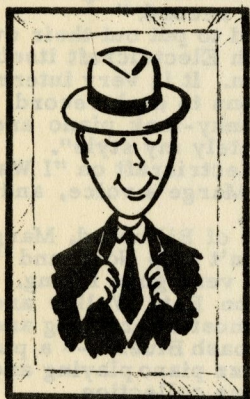
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## RECORD-O-TAPE ALLEY (continued from page 5)

tho he exhibited some knowledge of what constituted good records, he did not have a thoro understanding of their intrinsic value. I also recall that this fellow had the largest group of John McCormack records I have ever seen; a veritable treasure trove for the McCormack collector.

As a final topic of discussion, and one that is the thorn in nearly every collector's side, I must make some comment on the confusion among record collectors resulting from the flagrant abuse of even the unstable grading standards that exist. In spite of the inadequacy of such "standards," some collectors are prone to make a bad condition worse by "splitting hairs" in grading their records. One particular list I received recently, furnished a good example of this nonsense. For the condition "Good" there were these breakdowns: "Very Good Plus," slight surface; "Very Good," slight surface, small clicks, hum; "Good," medium surface; "Somewhat Good," medium surface, small clicks, hum; "Just Good," surface, with foreign clicks and hum; "Barely Good," heavier surface, with clicks and hum. Thus we find six different grades of "Good" alone, or a total of thirty different ratings possible from "Poor" to "Excellent." To me, this is an utter waste of time, and an example of its nonsensical possibilities is presented when, for instance, even an accidental sliding of the needle across the surface would mean a downgrading of the record condition. With the improved techniques in recording and super-sensitive hi-fi reproduction, our grading standards are in line for an "overhauling," and particularly, standardization, but the cause is not helped by the collector who draws too fine a line in his grading efforts.



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## ECHOES AND ENCORES (Continued from page 3)

ductions, and have proved to be those which during the past month have had the greatest sale and accounted the best favorites. PRICE - Ordinary, first quality (new process), each 2/6; or the complete parcel, 25/. If Master Records, price, each 5/; or the complete parcel 2- 10s. "This was before the days of moulded cylinders, so apparently a number recorded directly by the artist was worth twice as much as one that had been copied on a duplicating device.

Here is Edison Bell's description of the featured records of the month:

WHISTLING SOLO - MARCH, "ONE OF THE BEST" by Mr. Frank Lawton. Mr Lawton is too well known to need any introduction to our patrons. He was one of the stars in the recent London success, "The Belle of New York," a fact which assures him to be a great artist. The march, "One Of The Best," is the English version of the famous "Handicap," by George Rosey, which is the reigning march of America. A quick two-step.

WALTZ - "JOLLY BROTHERS." (Apparently the same thing as "Jolly Fellows.") By the London Concert Orchestra. This waltz is familiar to those who have visited the famous Continental resorts, such as Monte Carlo, Nice, &c, where it is played with great success by the large orchestras. The waltz is well known by the whistling theme which is supposed to represent the Jolly Brothers returning home after a night's "racket." The clock strikes four, the cock crows, the boys whistle, and the waltz ends with a brilliant, dashing movement. (This was the stage theme song of the veteran Australian comedian, Albert Whelan, long an idol of the London music halls. -- J. W.)

DUET FROM "FLORADORA," "I MUST LOVE SOMEONE," By MISS (ALMA) JONES and MR. (ERIC) FARR. Owing to the phenomenal success of the duet from the "Belle of New York" (by Miss Jones and Mr. Farr) we have concluded to add the above popular selection to our catalogue. "Floradora" was one of the three London hits of last season. The duet, "I Must Love Someone," is one of the gems of the opera.

COMIC SONG, "MUST YOU," by MR. HARRY BLUFF. "Must You" is familiar to those who frequent the London Halls, where it is being sung with great success. Mr. Bluff sings the song with a dry humor that is irresistibly funny. The dialogue is very witty, the melody very catching, and we feel that we can candidly recommend it to our patrons who want a laugh for little money.

SAXOPHONE SOLO, "SWISS AIR," by MR. JOHN TYLER. In offering these records to our friends we feel that we merit their approval as we have exercised great care in recording them and made continuous experiments to produce a loud cylinder from this instrument, which is famous for its sweet, human tone. Owing to its peculiar combination of reed and brass it is very difficult to record, but after continued exertions we are pleased to say that we have met with excellent results. Mr. Tyler is a renowned London artist. His work is of the highest standard.

SELECTION OF IRISH MELODIES. Full of the most rollicking Irish music. Should be heard to be appreciated. Particularly clear and sharp. Good for exhibition purposes.

PATRIOTIC MARCH, "DUBLIN FUSILIERS" and "WHAT DO YOU THINK OF THE IRISH NOW?" (on one cylinder). By the London Regimental Band. The two titles are self-explanatory and speak for themselves. As regards the first, no Englishman can forget the gallant Irish boys who are fighting in South Africa, and there can be but one answer to the question of the second. We think they are an honor to the British Empire. The two melodies, as played by the band, are well known and deservedly popular. This record always wins applause.

RECITATION, "WHAT PADDY GAVE THE DRUM," By MR. RUSSELL HUNTING. This recitation is a version of Michael Nolan's song of the same title. As Mr. Hunting is well known as "Michael Casey," he thinks that there should be a family feeling between the two "Mikes" and has therefore used Mr. Nolan's song to excellent advantage in adapting it as a recitation.

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## ECHOES AND ENCORES (continued from page 6)

(Michael Nolan is remembered today as the writer of "Little Annie Rooney," - J. W.) We would rather not print any Edison Bell comment on this record as we prefer our patrons to enjoy an agreeable surprise.

THE RAYMOND OVERTURE, by the LONDON REGIMENTAL BAND. "The Raymond Overture" is one of the greatest ever written. It is classed with such great works as "Zampa," "William Tell," "Poet and Peasant," etc. The finale of this great selection, as played by the London Regimental Band, is one of the most brilliantly executed gems in our whole catalog.

PIANOFORTE SOLO, "ALICE, WHERE ART THOU?" by MISS LILLIAN BRYANT. The above solo has been selected because everybody is familiar with the melody of this old song and will, therefore, appreciate the wonderful variations which Miss Bryant adds to the original theme. Miss Bryant is the well known London pianist, who is so frequently heard at leading concerts. She is recognized by such artistes as Mmes. Albani and Emma Eames to be the best lady pianist in London. She was recently engaged to play at a concert given by the soloists of the Opera Comique, Paris.

THE SHADE OF THE PALM. By MR. ERIC FARR. A record of the popular song from "Floradora." Mr. Farr's ability is fully illustrated in this selection. We can justly say that his rendering of this song compares favorably with the original in the caste. Some of Mr. Farr's enthusiastic admirers claim that his talents are shown to better advantage in this song than in any other of his recent efforts.

PICCOLO SOLO, "LIGHT AND FREE," By MR. JAMES WILLCOCKE. Mr. Willcocke is a member of the Queen's Hall Orchestra, and an instructor at Kneller Hall. These facts are enough to recommend him to our patrons, but in addition to his reputation as an artist his phonograph work recommends itself. The selection mentioned above is an illustration of marvelous execution, brilliant technique and wonderful tone. The record never fails to please.

NOTE -- No less than 12 must be ordered, or full price will be charged. EDISON BELL CONSOLIDATED PHONOGRAPH COMPANY, 39, Charing Cross Road, London, W., EDISONIA, LTD., 25/29 Banner Street, Bunhill Row, E. C., and at 20, Cheapside, E. C.

On page 10, the following notice appeared: "THE PAST MONTH'S DOINGS. SOME OF THE RECORDS ADDED TO OUR LIST. Records marked with an asterisk (\*) can be supplied for the large or "Phonograph Grand" machine. SPECIAL NOTE - We shall give in every recurring issue of this journal a list of new records added to our stock during the preceding month. Our very latest records will therefore always be found in this journal. Subscription to journal, 1s. 6d. per year, post free.

It would take too much space to list here a recapitulation of the "Last Month's" records. The artists were largely the same as those who have already been mentioned. It is odd, however, to find Harry Bluff singing in 1900 a song called "The Lambeth Walk." I hadn't realized either, that Vesta Victoria's hit, "He Calls Me His Own Grace Darling," (here recorded by Bluff) was so old.

Most of the performers mentioned in this Edison Bell list were popular for a number of years afterward. Songs by Alma Jones and Eric Farr continued to be well received through the early 1900's. Russell Hunting of course was the American comedian who became a recording expert for Edison Bell, later joined with Sir Lewis Sterling to found the Russell Hunting Record Company, which made the Sterling Record, and still later was European recording expert for Pathe before returning to New York and becoming Pathe's American recording manager in 1914. Harry Bluff, like Hunting, was an Edison Bell expert as well as a comedian. As for Lillian Bryant, she later became conductor of the Pathe Symphony Orchestra in London, and married George Baker, the popular English recording baritone, whose first record making engagement was with Pathe.

So that's that for this time. In quoting from these old publications, I have followed their styles of spelling, capitalizing and punctuation.

WHAT IS THE MATTER WITH LEROY CARR?  
(continued from page 4)

times (perhaps even more; I am not familiar with more than half of his production), and even if he chose different titles for his records and used different words, it tends to make his repertory slightly monotonous. Nevertheless, it is an incomplete collection that does not have some of Leroy Carr's recordings, and for my part, I feel that he ought to have a seat in the Library Of Congress, side by side with America's finest folk creators!

May I finally express a hope for a Long Play record comprising some of Carr's best recordings. There is no doubt that such a record would fulfill the wish of record collectors the world over, and at the same time it would widen the knowledge of the performances of one of the best blues artists who ever existed.

---

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LARRY F. KINER

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FROM THE EDITOR'S DESK. . . . .  
(continued from page 2)

ments, announcements, information, etc., of a general nature to other collectors and discographers. Another feature of the department will be a review of the catalogs, sales and want lists received by us. This service should mean a larger mailing list, more sales, and sources of supply (we hope), to all members.

All material to be considered for the Summer issue must be in our hands not later than June 15th. Remember, it's another service of ID, and costs you nothing.

In case you are wondering what happened to the "Question Box", we are sorry to report that answers to the current questions submitted by members had not been received at press time. We are making an effort to get the answers for you, and we hope to have them in the next issue. In the meantime, keep the questions coming in, and if we don't have the answer, we will do our best to get it for you.

We regret to report that the demand for back copies of ID have been so great that the supply of both issues have been exhausted.

We have a limited number of discographies of Eddie Cantor, Jimmie Rodgers, Sophie Tucker and Ruth Etting and Harlan Lattimore as they appeared in the pages of ID. While the supply lasts, copies may be had for 50¢ each, which includes current additions and corrections.

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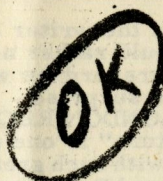
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SOPHIE BRASLAU		
SWEETEST STORY EVER TOLD (2)	VI	64708 N
BABY MINE	VI	64810 N
<u>RICHARD BONELLI</u>		
MAH LINDY LOU/PALE MOON	BR	13027 N-
<u>MARIO BARRIENTOS &amp; RICCARDO STRACCIARI</u>		
SI, VENDETTA (RIGOLETTO)	CO	78363 E
<u>MARIO CHAMLEE</u> (* GOLD LABEL)		
* VESTI LA GIUBBA/E LUCEVAN LE STELLE	BR	15134 E
WHO KNOWS	BR	10006 E+
HOLY NIGHT	BR	10045 N
<u>CREATORE'S BAND</u> (10" G.L. TRANSCRIPTION)		
IL GUARANY/ SEMIRAMADE	VI	L-24015 E
(1ST SIDE HAS FLAKE RIM CHIP 1/4" IN GR.)		
<u>JULIA CULP</u>		
WIEGENLIED (CRADLE SONG - BRAHMS)	VI	64402 N
<u>MISCHA ELMAN</u>		
MINUET IN G, NO. 2	VI	64121 N
TANGO	VI	64821 E+
HUNGARIAN DANCE NO. 7	VI	64439 N-
<u>ALMA GLUCK</u>		
ELEGIE (MASSENET)	VI	87513 E
WHISPERING HOPE (WITH LOUISE HOMER)	VI	87524 N
BRING BACK MY BONNIE TO ME (WITH ZIMBALIST)	VI	64793 E
THE ROSARY (WITH ORPHEUS QUARTET)	VI	87517 E
ONE SWEETLY SOLEMN THOUGHT	VI	87534 E+
CANZONETTA	VI	64626 N
CARMENA	VI	64400 E
BONNIE SWEET BESSIE	VI	64588 E+
NIGHTENGAL SONG	VI	64566 N
<u>AMELITA GALLI-CURCI</u>		
LA CAPINERA	VI	64792 E
HOME SWEET HOME	VI	74511 E
<u>EMILIO DE GOGORZA</u> (* GRAND PRIZE LABEL)		
* THE HOLY CITY	VI	4163 E
JUANITA	VI	64812 N
BLUE BELLS OF SCOTLAND	VI	66126 E
ONLY TO DREAM YOU LOVE ME	VI	66046 E
NOCHE SERENA	VI	64480 N
<u>FERDINAND HIMMELREICH</u>		
THE ROSARY/ (NEAPOLITAN TRIO)	VI	17055 N
<u>JASCHA HEIFETZ</u>		
TURKISH MARCH	VI	64770 N
VALSE BLUETTE	VI	64758 N
<u>ALEXANDER KISSELBURGH</u>		
IN THE SILENCE OF THE NIGHT/OVER THE STEPPE	CO	23060 E
<u>FRITZ KREISLER</u>		
RONDINO	VI	64600 N
VIENNESE FOLK SONG	VI	66082 N
MINUET	VI	64614 N
POOR BUTTERFLY	VI	64655 N
ADAGIETTO/RODINO	VI	715 E
<u>ARISTODEMO GIORGINI (IN ITALIAN) RARE</u>		
UNA FURTIVA LACRIMA/M'APPARI TUTTO AMOR	PA	62003 N
RECONDITA ARMONIA/E LUCEAN LE STELLE	PA	62002 N
<u>BARBARA MAUREL (SYMPHONY SERIES)</u>		
STAR OF THE EAST/BIRTHDAY OF A KING	CO	A2790 E
<u>NEW YORK STRING QUARTET</u>		
QUARTET IN G MINOR (DEBUSSY) 12"	BR	20056 E+
<u>ROSA PONSELLE &amp; BARBARA MAUREL</u>		
ABIDE WITH ME	CO	78557 N-
<u>FERNAND POLLAIN</u>		
SERENADE	VI	45158 N
<u>MAUDE POWELL (VIOLIN)</u>		
LE CYGNE	VI	64265 N-
GAVOTTE (MIGNON)	VI	64454 N
SOUVENIR	VI	64074 N-
<u>PAUL REIMERS</u>		
LE COEUR DE MA MIE/DIMANCHE A L'AUBE	VI	45063 N
<u>OSCAR SEAGLE</u>		
LOCH LOMOND/ DRINK TO ME ONLY WITH THINE EWES	CO	A6071 E+
<u>JAMES SHERIDAN</u>		
LADDIE BUCK OF MINE/MOLLY O	BR	5058 N
<u>MAGGIE TEYTE</u>		
LITTLE GREY HOME IN THE WEST/ UNTIL	CO	A1938 E+
<u>HELEN WARE (VIOLIN)</u>		
AIR (BACH)/PRELUDE TO "THE DELUGE"	GE	13501 N
<u>REINALD WERRENATH</u> (* GUIDA GIALDINI)		
DEAR DELIGHTFUL WOMEN/ * LUXEMBURG WALTZ	VI	16373 N
DUNA	VI	64863 N
<u>EVAN WILLIAMS</u>		
ABSENT	VI	64109 E
<u>EFRAIM ZIMBALIST</u>		
SPRING SONG	VI	66034 E+



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INFORMATION WANTED

Any information concerning recordings made by  
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 2, California.



BENGT HALLBERG

Bengt Hallberg, jazz pianist, composer and arranger; born September 13, 1932, in Gothenburg, Sweden. Interest in music originated on piano, and he began his musical studies (classical music) early. Entered upon his professional career with Thore Jederby in 1948. From the year 1949 he has been playing with Kenneth Fagerlund's Orchestra in Gothenburg. In March 1950, when the famous Stan Getz toured Sweden, Hallberg accompanied Getz. He left the jazz field in 1954, and entered the Musical Academy in Stockholm to study classical music. Hallberg is still busy recording in Stockholm, and tours Sweden together with the Almstedt-Lind Quartet during his vacations. The following name discography contains records not included in SJD. For a complete listing up to 1953, see "Svensk Jazz Diskografi," compiled by Harry Nicolausson (Nordiska Musikforlaget, Regeringsgatan 35, Stockholm, Sweden).

BENGT HALLBERG TRIO

Bengt Hallberg, p; Gunnar Johnsson, b; Kenneth Fagerlund, dr.

Stockholm, March 9, 1953

3646 Musica A 9221 On With A Dance

3645 Musica A 9221 Flamingo (Kenneth Fagerlund's Orkester)

BENGT HALLBERG TRIO

Bengt Hallberg, p; Gunnar Johnsson, b; Robert Edman, dr.

Stockholm, October 12, 1953

Metronome MEP 24 Opus One-Tre Birre-Honeysuckle Rose-Stars Fell On Alabama

BENGT HALLBERG AND HIS SWEDISH ALL STARS

Ake Persson, tb; Arne Domnerus, cl, as; Lars Gullin, bars; Simon Brehm, b;

William Schiopffe, dr.

Stockholm, November 9, 1953

Metronome MEP 29 Whiskey Sour - Side Car

Metronome MEP 34 Limehouse Blues - Pink Lady

THE MODERN SWEDISH

Ake Persson, tb; Gunnar Bjorksten, ts; Bengt Hallberg, p; Gunnar Johnsson, b;

Kenneth Fagerlund, dr.

Stockholm, March 3, 1954

Metronome MEP 67 Penta - Stella By Starlight

BENGT HALLBERG TRIO

Bengt Hallberg, p; Gunnar Johnsson, b; Kenneth Fagerlund, dr.

Stockholm, March 4, 1954

2997 Cupol 4833 Petter Och Frida

2998 Cupol 4833 Gula Paviljongen

ALMSTEDT-LIND QUARTET

Ove Lind, cl; Bengt Hallberg, p; Gunnar Almstedt, b; Robert Edman, dr.

Stockholm, March 4, 1955

4105 Cupol 9039 Kalle Johansson

4106 Cupol 9039 Caravan

BENGT HALLBERG AND HIS QUARTET

Ove Lind, cl. Bengt Hallberg, p; Gunnar Almstedt, b; Robert Edman, dr.

Stockholm, May 24, 1955

50090 1H Philips P 50090 H Hungarian Boogie

50090 2H Philips P 50090 H Key Hole

Philips P 50091 H Rumba Tambah

Philips P 50091 H Mambo Rapido

NOTE: Bengt Hallberg has also recorded with Kenneth Fagerlund, Lars Gullin, Cliff-Brown & Art Farmer, Quincy Jones, etc.



## JAZZ IN SWEDEN - - - - (2) - - - - By Bert Rehnberg

REINHOLD SVENSSON MOOLS (Vol. 1) Metronome MEF 132, Stockholm, April 20, 1955

I Let A Song Go Out Of My Heart  
 Stella By Starlight  
 You Go To My Head

(Vol. 2) Metronome MEF 133, Stockholm, June 30, 1955

Willow Weep For Me  
 A Foggy Day  
 Don't Blame Me  
 Lover Come Back To Me

(Vol. 3) Metronome MEF 134, Stockholm, Nov. 20, 1955

Pennies From Heaven  
 Exactly Like You  
 Get Happy  
 Schaschlik

Personnel: Vols. 1 & 2 (and Pennies From Heaven & Exactly Like You):  
 Reinhold Svensson, p; Rune Gustafsson, g; Hasse Burman, b;  
 Sture Kallin, dr.

(Get Happy & Schaschlik): Svensson, p; Rolf Berg, g; Simon  
 Brehm, b; Kallin, dr.

## ROLF LARSSON'S DIXIELAND-BAND

Stockholm, September 30, 1955

2359	Columbia DS 2175	Mambo For Farao
2360	Columbia DS 2175	Filosofisk Dixieland
2361	Columbia DS 2176	The World Is Waiting For The Sunrise
2362	Columbia DS 2176	Don't Be That Way

(2175): Arnold Johansson, Sixten Eriksson, tp; Ake Persson, tb; Sture  
 Green, tb; Ove Lind, cl; Rolf Larsson, p; Arne Soderlund, b;  
 Kurt Falck, dr.

(2176): Lind, cl; Larsson, P; Soderlund, b; Kurt Falck, dr.

## LARS GULLIN SEXTET

Rickard Johansson, tb; Rolf Billberg, ts; Lars Gullin, bars; Rolf Berg, g;  
 George Riedel, b; William Schiopffe, dr. Stockholm, June 13, 1955

Metronome MEF 129	For F. J. Fans Only
Metronome MEF 129	Late Summer

## ARNE DOMNERUS ORKESTER

Stockholm, October 14, 1955

Bengt Arne Wallin, tp; Sixten Eriksson, tp; Weine Renliden, tp;  
 Ake Persson, tb; Arne Domnerus, as; Rolf Blomqvist, Claes Rosendahl, ts;  
 Lennart Jansson, bs; Gunnar Svensson, p; George Riedel, b; Egil Johansen, dr.

4130	H.M.V. X 8579	Rock Around The Clock
4131	H.M.V. X 8579	Laughing In Rhythm

(NOTE: Lennart Jansson on baritone sax instead of bass sax)



*Williams possibly made English cylinders*

BERT WILLIAMS DISCOGRAPHY (1)

11

Matrix No. Title Label & Date Made

11 October 1901

A-991-1	In My Castle On The River Nile	Vi 991, Mon 991
A-992-1	The Phrenologist Coon	Vi 992, Mon 992
A-993-1	Where Was Moses When The Light Went Out	Vi 993, Mon 993 G+T 2-2846
A-994-1	All Going Out And Nothing Coming In	Vi 994, Mon 994

(NOTE: All the above were on 7 and 10" discs bearing identical catalog numbers.)

8 November 1901

M-3615-2	The Ghost Of A Coon	Mon 998
1083	The Fortune Telling Man	Vi 1083, Mon 1083
1084	My Little Zulu Babe	Vi 1084, Mon 1084
1085	She's Getting More Like The White Folks	
	Every Day	Vi 1085, Mon 1085
3616-1/2	If You Love Your Baby	Vi 3616

(NOTE: Mon 998 and Vi 3616 were on 10" discs and the others on 7 and 10" discs.)

29 September 1906

30038	I've Such A Funny Feeling When I Look At You	Unissued
30039	All In, Out And Down	Co 30039, A5031

1906 - 1911

*Cylinders + discs are different takes*

32990	I'm Tired Of Eating In Restaurants	Co 32990, 3515, A298
33011	Nobody	Co 33011, 3423, A302
	Here It Comes Again	Star 2223 Co 3454
33025	Let It Alone	Co 33025, 3504, A305
	Mississippi Stoker	Co BC-85086
	I've Such A Funny Feeling When I Look At You	Co 3557, A801 Climax X730
	Fare Thee! On Ma Way! Jes' Gone	Co 3575
33053	He's A Cousin Of Mine	Co 3593 also on Fairview (my cat.) Co 33053, 3536, A303
4682	I'll Lend You Anything	Co A862
4683	Something You Don't Expect	Co A915
4684	Constantly	Co A929
4849	Play That Barber-Shop Chord	Co A915 Co A929

September 1912

36538	You Can't Do Nothin'	Co A6216
36539	How? Fried!	Co A6216

3 January 1913

38525	My Landlady	Co A1289
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7 January 1913

38539	Woodman, Spare That Tree	Co A1321
38540	Nobody	Co A1289

(NOTE: 38540, Nobody, also issued in Audio Rarities LP Album No. LPA-2290)

13 January 1913

38553	Borrow From Me	Co A1354
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## BERT WILLIAMS DISCOGRAPHY (2)

Matrix No.	Title	Label & Date Made
		14 January 1913
38554	On The Right Road	Co A1354
		21 January 1913
38576	I Certainly Was Going Some	Co A1321
		4 February 1914
39204	You Can't Get Away From It	Co A1504
39205	The Darktown Poker Club	Co A1504
		2 August 1915
45906	I'm Neutral	Co A1817
45907	Everybody	Co A1909
		4 August 1915
45911	Indoor Sports	Co A1817
		7 August 1915
45925	Samuel	Co A1909
		7 September 1915
45986	Hard Times	Unissued
		9 September 1915
46004	Purpostus	Co A1853
46005	Never Mo'	Co A1853
46006	'Eph Calls Up The Boss	Unissued
		22 July 1916
46944	The Lee Family	Co A2078
46945	I'm Gone Before I Go	Co A2078
		14 September 1917
77341	No Place Like Home	Co A2438
77344	Twenty Years	Co A2438
(NOTE: No information is available on 77342/3 at this time.)		
		26 August 1918
78025	O Death, Where Is Thy Sting?	Co A2652, 35590
		29 August 1918
78030	You'll Find Old Dixieland In France	Unissued
78031	When I Return	Co A2652
		13 February 1919
78298	Oh, Lawdy	Co A2710
78299	Bring Back Those Wonderful Days	Co A2710, 35591



# BERT WILLIAMS DISCOGRAPHY (3)

13

Matrix No.	Title	Label & Date Made
		4 April 1919
78380	Everybody Wants A Key To My Cellar	Co A2750, 35591
		16 April 1919
78394	It's Nobody's Business But My Own	Co A2750, 35593
		29 April 1919
78411	Elder Eatmore's Sermon On Generosity	Unissued
		27 June 1919
49643	Elder Eatmore's Sermon On Generosity	Co A6141
49644	Elder Eatmore's Sermon On Throwing Stones	Co A6141
		24 November 1919
78828	I'm Sorry I Ain't Got It	Co A2877
		1 December 1919
78833	Moon Shines On The Moonshine	Co A2849, 35590
		2 December 1919
78834	Checkers	Co A2877
78835	Somebody	Co A2849
		18 April 1920
79126	Ten Little Bottles	Co A2941
79127	Unlucky Blues	Co A2941, 35592
		6 May 1920
79163	Lonesome Alimony Blues	Co A2979
79164	Get Up	Co A3305
		28 June 1920
79318	Save A Little Dream For Me	Co A2979
		7 September 1920
79402	I Want To Know Where	Co A3305
		25 October 1920
79484	You Can't Trust Nobody	Co A3589, 35593
		12 November 1920
79515	Eve Cost Adam Just One Bone	Co A3339
79516	You'll Never Need A Doctor No Mo'	Co A3339
		10 December 1920
79566	My Last Dollar	Co A3356
79567	I'm Gonna Quit Saturday	Co A3356
		12 July 1921
79934	Tain't No Disgrace To Run When You're Skeered	Unissued



## BERT WILLIAMS DISCOGRAPHY (4)

Matrix No.	Title	Label & Date Made
		13 July 1921
79940	I Ain't Afraid Of Nuthin' Dat's Alive	Unissued
		24 October 1921
80038	Brother Low Down	Co A3508, 35592
		28 October 1921
80040	Unexpectedly	Co A3508
(NOTE: 80039 is a master by Ted Lewis - Everybody Step - not Williams.)		
		24 February 1922
80191	Not Lately	Co A3589

The following master numbers are listed for reference only. The Williams recordings re-issued in the 1940's by Columbia were assigned new master numbers, thus:

78025	Co-27666
78299	Co-27668
78380	Co-27665
78394	Co-27663
78833	Co-27667
79127	Co-27661
79484	Co-27662
80038	Co-27664

All of the A5000 series recordings on Columbia are 12 inch discs while the rest of the "A" series are all 10 inch recordings. All the Columbia recordings listed without the prefix "A" are cylinder recordings.

I wish to extend my grateful thanks to the following who helped make this discography possible:

Mrs. Helene F. Chmura of Columbia Records  
Mr. E. C. Forman of Victor Records  
Mr. Dave Wigransky

## DISCOGRAPHY of BERT WILLIAMS &amp; GEORGE WALKER

11 October 1901

A-987	I Don't Like That Face You Wear	Vi 987, Mon 987
A-997-1	Good Morning Carrie	Vi 997, Mon 997
1086-1 & 2	My Little Zulu Babe	Vi 1086, Mon 1086

1906 - 1908

Pretty Desdemone Star 2251 Harmony 3410 Co 3410, Mon 3410, RR V-210

## GEORGE WALKER DISCOGRAPHY

11 October 1901

995	Junie	Vi 995, Mon 995
996	Good Afternoon, Mr. Jenkins	Vi 996, Mon 996
997	Her Name's Miss Dinah Fair	Vi 999, Mon 999

(NOTE: All of above except Pretty Desdemone are on 7 and 10" discs with same catalog numbers.)



# EDWARD "EDDIE" MORTON DISCOGRAPHY

Compiled By Larry F. Kiner

Matrix No.	Title	Label & No.	Date Made
	Just A Friend Of The Family	Vi 5281, 16284	July 1907
	That's Gratitude	Vi 31661, 35051A	" "
	Mariuch Dance da Hootch-Ma-Kootch	Vi 5220, 16530A	Aug. 1907
	Peach That Tastes The Sweetest	Vi 5403, 16150	Feb. 1908
	Right Church But The Wrong Pew	Vi 5501, 16555	June 1908
	The Party That Wrote "Home Sweet Home"	Vi 5513, 16758	June 1908
B6299	Somebody Lied	Vi 5546, 16784	July 7, 1908
	Don't Take Me Home	Vi 5545	July 1908
	Music Makes Me Sentimental	Vi 16011A	July 1908
	A Singer Sang A Song	Vi 16012A	July 1908
	I'm A Member Of The Midnight Crew	Vi 16324B	April 1909
	In Ireland	Vi 16333B	April 1909
	I'd Rather Be A Minstrel	Vi 16697B	May 1909
	Mariuch	Vi 16445B	July 1909
	Let George Do It	Vi 16648A	July 1910
	If He Comes In, I'm Going Out	Vi 16650, 16938B	July 1910
	I Won't Be Back 'Til August	Vi 16706A, 16926A	July 1910
B9326	Wild Cherries Rag	Vi 16792A	July 25, 1910
B10712	Océana Roll	Vi 16908A	July 12, 1911
B10713	You Can Lead A Mule To Water	Vi 16911	July 12, 1911
B10714	They're All Good American Names	Vi 16938A	July 12, 1911
B11594	The Last Shot Got Him	Vi 17071B	Mar. 21, 1912
B11753	I Got You Steve	Vi 17094A	Mar. 21, 1912
B11751	Beans, Beans, Beans	Vi 17108B	Mar. 21, 1912
B11752	There's Lots Of Stations On My Railroad Track	Vi 17128B	Mar. 21, 1912
B12141	Somebody Else Is Gettin' It	Vi 17151A	June 24, 1912
B12142	Waiting For Me	Vi 17214A	June 24, 1912
B12143	The Ragtime Sailor's Rag	Unissued	June 24, 1912
B12144	Be Sure He's Irish	Unissued	June 24, 1912
B13697	Ever Since You Told Me That You Loved Me	Vi 17425B	Aug. 13, 1913
B13696	Noodle Soup Rag	Vi 17451B	Aug. 13, 1913
B13698	The Kelly's Are At It Again	Unissued	Aug. 13, 1913
B13699	What Do You Mean You Lost Your Dog?	Unissued	Aug. 13, 1913
B13830	Your Mother's Gone Away To Join The Army	Unissued	Sept. 19, 1913
B13831	She's Waiting For You To Love Her All The Time	Unissued	Sept. 19, 1913

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## S O M E F I R S T F I R S T S

De Wolf Hopper recited "Casey At The Bat" for the first time in Wallack's Theatre, New York, in 1888.

Irving Berlin's "Blue Skies" was introduced for the first time by Belle Baker in the stage presentation, "Betsy" (1926), in which she starred.

The Jolson-DeSylva tune, "Chloe" was first introduced in the Jolson Starring vehicle, "Sinbad" in 1928.

Ted Lewis and his band introduced "Down The Old Church Aisle" for the first time in the "Greenwich Follies Of 1921."

Kate Smith made her stage debut as Tiny Little in "Honeymoon Lane" in 1926.

Fred and Adele Astaire made their Broadway debut in 1917, in the musical revue, "Over The Top."



## OKEH-VOCALION NUMERICAL CHECK LIST

17

## (PART 3)

Compiled By Larry F. Kiner

\* \* \* \* \*

Catalog Number	Matrix Number	T I T L E	A R T I S T
1203	2148	Devilish Blues	Stovepipe Johnson
	2149	Green Grass	" "
1204	C 2252	Endurance Stomp	Junie C. Cobb & His
	C 2253	Yearning And Blue	Grains Of Corn " " " "
1205	2202	Skeet Skat Blues	Skeet Brown
	2205	Policy Blues	Yodeling Kid Brown
1206	2233	After You've Had Your Way	Lulu Jackson
	2234	Little By Little You're Breaking My Heart	" " " "
1207	2268	Sweet Lorraine	Jimmy Noones' Apex Club Orch.
	2258	Apex Blues	" " " "
1208	2170	Freight Train Special	Hound Head Henry
	2189	Steamboat Blues	" " " "
1209	2169	Hound Head Blues	Hound Head Henry
	2455	Rooster Crowing Blues	" " " "
1210	2274	Cryin' Blues	Hound Head Henry
	2275	Laughin' Blues	" " " "
1211	2151	Don't Let Your Mouth Start Nothing Your Head Won't Stand	Stovepipe Johnson
	2114	I Ain't Got Nobody	" " " "
1212	2158	The Blood Done Sign My Name	Novelty Four Quartet
	2163	Little Wheel Rolling In My Heart	" " " "
1213	2229	Trouble Blues - Part 1	Scraper Blackwell
	2230	Trouble Blues - Part 2	" " " "
1214	2222	Mean Old Train Blues	Leroy Carr
	2224	Low Down Dirty Blues	" " " "
1215	2266	Oh! Sister. Ain't That Hot!	Jimmy Noones' Apex Club Orch.
	2260	Blues (My Naughty Sweetie Gives To Me)	" " " "
1216		Grievin' Me Blues	Georgia Tom
		It's Tight Like That	Tampa Red and Georgia Tom
1217	2479	Begin A New Life On Christmas Day - Part 1	Rev. A. W. Nix and Congregation
	2480	Begin A New Life On Christmas Day - Part 2	" " " "



## OKEH-VOCALION NUMERICAL CHECK LIST (2)

1218	2421	Shake Your Shimmy	The Midnight Rounders
	2423	Crying My Blues Away	Albert Wynne & His Gut Bucket Five
1219	2357	De's Bones Gwine Rise Again	The Southern Plantation Singers
	2358	My Lord Delivered Daniel	" " "
1220	2381	Down By The Levee	Wynn's Creole Jazz Band
	2424	Parkway Stomp	Albert Wynne & His Gut Bucket Five
1221	2453	The Wrong Way To Celebrate Christmas	Rev. E. W. Clayborn
	2454	This Time Another Year You May Be Gone	" " "
1222	2495	There Was No Room At The Hotel	Lucy Smith Jubilee Singers
	2496	Seeking For Me	" " "
1223	2403	You Can't Come In	Bert M. Mays
	2399	Michigan River Blues	" " "
1224	2434	Weary Money Blues	Chippie Hill
	2449	Christmas Man Blues	Chippie Hill & Tampa Red
1225	28185	Speakeasy Blues	King Oliver & his Syncopators
	28186	Aunt Hagar's Blues	" " "
1226	2502	Down At Jaspers Bar-B-Que	Frankie Half Pint Jaxon
	2500	Hit Ta Ditty Low Down	" " "
1227	2477	Alabama Mistreater	Cow Cow Davenport
	2478	Dirty Ground Hog Blues	" " "
1228	2536	It's Tight Like That	Tampa Red's Hokum Jug Band
	2537	How Long How Long Blues	" " "
1229	2267	King Joe	Jimmy Noone's Apex Club Orch.
	2259	Monday Date	" " "
1230	1999	Bull Doze Blues	Henry Thomas
	2008	Old Country Stomp	" "
1231	2209	The Sure Foundation - Part 2	Rev. D. C. Rice & Cong.
	2210	I Will Arise And Go To My Father	" " "
1232	2221	Truthful Blues	Leroy Carr
	2223	You Got To Reap What You Sow	" "
1233	780	Rollin' Down To Jordon	Bessemer Sunset Four
	781	Heaven Is My View	" " "
1234	2174	Chicago Blues	Luelle Miller
	2175	Wee Wee Daddy Blues	" "
1235	786	I Wouldn't Mind Dying (But I Gotta Go By Myself)	Rev. I. B. Ware with Wife and Son
	787	You Better Quit Drinking Shine	" " "



# ----- OKEH - VOCALION NUMERICAL CHECK LIST (3) -----

19

1236	C 2428	Mississippi Wobble	Jimmy Wade & his Dixielanders
	C 2429	Gates Blues	" " "
1237	C 2422	Bull Fiddle Rag	The Midnight Rounders
	C 2544	You Can't Come In	Tampa Red's Hokum Jug Band
1238	C 2710	It's Tight Like That	Jimmy Noones' Apex Club Orch.
	C 2711	Let's Sow A Wild Oat	" " "
1239	M 850	Canned Heat Blues	Keghouse
	M 851	Sock It Blues	" "
1240	C 2712	She's Funny That Way (I Got A Woman, Crazy For Me)	Jimmy Noones' Apex Club Orch.
	C 2640	Some Rainy Day	" " "
1241	2688	How Long How Long Blues	Leroy Carr
	2689	" "	" "
	2694	Prison Bound Blues	" "
	2695	" "	" "
1242	2686	Lost-Lover Blues	Lulu Jackson
	2696	Blue Ridge Blues	" "
1244		It's Tight Like That - No. 2	Tampa Red with Georgia Tom
		Chicago Moan Blues	" "
1245	C 2725	Pine Top Blues	"Pine Top" Smith
	C 2726	Pine Top's Boogie Woogie	" " "
1246	2508	Long Ago Blues	Georgia Tom
	2300	" "	" "
	2324	Lonesome Man Blues	" "
	2301	" "	" "
1247	2481	Hang Out Your Sign	Rev. A. W. Nix & Cong.
	2482	Sleeping In A Dangerous Time	" " "
1248	2509	Trouble In Mind Blues	Chippie Hill
	2510	Hangman Blues	" "
1249	2002	Texas Worried Blues	Henry Thomas
	2003	Fishing Blues	" "
1250	2353	This Train Is Bound For Glory	The Southern Plan- tation Singers
	2354	Don't You Want That Stone	" " "
1251	2780 AB	Jelly Whippin' Blues	Tampa Red and Georgia Tom
	2792	Train Time Blues	" " "
1252	2336	Milenberg Joys	Lil Hardaway's Orch.
	2382	She's Cryin' For Me	Wynn's Creole Jazz Band
1253	2378	Chimin' The Blues	Cow Cow Davenport
	2379	Alabama Strut	Cow Cow Davenport & Ivy Smith



# ----- OKEH-VOCALION NUMERICAL CHECK LIST (4) -----

1254	2504	Good Gordon Gin	Tampa Red's Hokum Jug Band
	2505	Down The Alley	" " "
1255	2009	Come And See	Rev. D. C. Rice & Cong.
	2207	Take My Yoke Upon You	" " "
1256	2798	Big Boy They Can't Do That	"Pine Top" Smith
	2801	Nobody Knows You When You're Down And Out	"Pine Top" Smith and Alberta Reynolds
1257	2503	How Can I Get It?	Frankie Half Pint Jaxon
	2905	Fan It	" " "
1258		How Long How Long Blues It's Tight Like That	Tampa Red " "
1259	TC 2969 B 2964	Think Of Me Thinking Of You How About Me?	Leroy Carr " "
1260	778 779	Ham And Eggs Mighty Day	Bessemer Sunset Four " " "
1261	2690 2691	Baby Don't You Love Me No More Tired Of Your Low Down Ways	Leroy Carr " "
1262	C 3001 C 3002	He's Got His Eyes On You I'm In The Battle Field For My Lord	Rev. D. C. Rice and his Sanctified Cong.
1263	C 2920 C 2921	Shake That Jelly Roll Don't Cry Honey	Junie C. Cobb and his Grains Of Corn
1264	2433 2448	Some Cold Rainy Day Hard Time Blues	Chippie Hill Chippie Hill & Tampa Red
1265	2460	True Religion	Shands Superior Jubilee Singers
	2461	Silver Slippers	" " "
1266	C 2796 C 2797	I Got More Sense Than That I'm Sober Now	"Pine Top" Smith " " "
1267	C 3006 C 3031	Chicago Rhythm I Got A Misery	Jimmy Noones' Apex Club Orch. " " "
1268		Uncle Bud (Dog-Gone Him) Juicy Lemon Blues	Tampa Red and Georgia Tom " " "
1269	C 2940 C 2941	Smoke Shop Drag Boot That Think	Junie C. Cobb and his Grains Of Corn " " "
1270	C 3210 C 3211	Stomp'n' 'Em Down Tack Head Blues	Alex Hill " "
1271	C 3302 C 3303	World In A Jug Sunny Southern Blues	"Big Road" Webster Taylor " " "
1272	C 3378 C 3379	Wake Up! Chill'un, Wake Up! Love Me Or Leave Me	Jimmy Noones' Apex Club Orch. " " "



1273	NO 106	Does Jesus Care?	Blind Willie Harris
	NO 107	Where He Leads Me I Will Follow	" " "
1274	C 3314	Boot It Boy	Tampa Red's Hokum Jug Band
	C 3315	My Daddy Rocks Me With One Steady Roll	" " "
1275	C 3350	Whoop And Holler Stomp	"Montana" Taylor & The Jazoo Boys
	C 3351	Hayride Stomp	" " "
1276	TC 3153	Be-Da-Da-Bum	Scraper Blackwell
	C 2973	Non-Skid Tread	Scraper Blackwell & The Two Boys with Chiprie Hill
1277	C 3485	The Duck Yas-Yas-Yas	Tampa Red & Georgia Tom
	C 2546	Plenty Gals Blues	Memphis Joe
1278	2687	Little Rosewood Casket	Lulu Jackson
	2699	You're Going To Leave The Old Home Jim - Part 2	" "
1279	2689	How Long How Long Blues	Leroy Carr
	2688	" " "	" "
	2695	You Don't Mean Me No Good	" "
1280	C 3364	Isabella	Jimmy Bertrand's Washboard Wizards
	C 3365	I Won't Give You None	" " "
1281	C 3289	Sho Is Hot	Tampa Red's Hokum Jug Band
	C 3290	Mess Katie Mess	" " "
1282	C 3418	Back In The Alley	Cow Cow Davenport
	C 3419	Mootch Piddle	" " "
1283	C 3477	Come And Go To That Land	Gospel Camp Meeting Singers
	C 3478	Hold To His Hand	" " "
1284	C 4494	Hey Mama - It's Nice Like That Pt. 1	Jim Jackson
	C 3496	Hey Mama - It's Nice Like That - Pt. 2	" " "
1285	C 2951	Let's Knock A Jug	Frankie Half Pint Jaxon
	C 2952	Can't You Wait?	" " "
1286	C 3540	Pat That Bread	Georgia Tom & Tampa Red
	E 6193 W	Arkansas	Henry Thomas
1287	E 7050 W	If My Saviour Holds My Hand I Will Go	Edw. W. Clayborn
	E 7052 W	Jesus Went On Man's Bond	" " "
1288	2451	Low Down Hound Blues	Hound Head Henry
	2452	My Silver Dollar Mama	" " "
1289	C 3085	I'm Pressing On	Rev. D. C. Rice & his Sanctified Cong.
	C 3086	No Night There	" " "
1290	C 3144	Straight Alky Blues - Part 1	Leroy Carr
	C 3145	Straight Alky Blues - Part 2	" "



(TO BE CONTINUED)

\* \* \* \* \*

M A R G E W H A L E Y <sup>and</sup> D I S C O G R A P H Y

Compiled By: Larry Kiner

MARGE WHALEY (vcl-p)

Acc. by Jack Rivers (g), Jack Smith (dm), Frank Elder (bs)

Seattle, Wash. 31 Dec. 1951

Me 1429A I Wanna Say Hello

JRR 1429

Me 1429B Wabash Blues

Me 1430B      It Don't Mean A Thing  
Irish Washerwoman Boogie

Lst 1430  
Unissued

MARGE WHALEY (vcl-p)

Acc. by Leslie "Tiny" Martin (bs), Bernie Stephens (dm), Listenaires (vcl)

Seattle, Wash. 19 Mar. 1952

Me 1430A      No, No, No, Don't Stop Now

Lst 1430.

MARGE WHALEY (vcl-p)

Acc. by Norm Hoagy & His Orchestra

Seattle, Wash. July 2, 1952

6223.1 . . . . . Seattle Song

Lst 1443

622341 Paper To Burn

1453

Label Abbreviations - JRR Ranch; Lst - Listen



## AUCTION

JAZZ MAN RECORD SHOP  
2689 West Pico Blvd.,  
Los Angeles 6, California

## AUCTION

Records listed below at auction to the highest bidder, with no minimum bid. Transportation extra. Records graded by Record Changer standards. Auction closing date: June 15, 1956

ROY ACUFF						BING CROSBY WITH IPANA TROUBADOURS (RARE ! !)			
LONESOME VALLEY/SINGING MY WAY TO GLORY	VO 04730	E				I'LL GET BY/ROSE OF MANDALAY	CO	1694	E+
LYING WOMAN BLUES/STUCK UP BLUES	OK 06300	E+				BING WITH RHYTHM BOYS & ELLINGTON			
VICTOR ARDEN-PHIL OHMAN (PIANO DUET)						THREE LITTLE WORDS/RING DEM BELLS	VI	22528	E
CANADIAN CAPERS/MAPLE LEAF RAG	VI 22608	E+				BING CROSBY			
LOUIS ARMSTRONG						JUST A GIGOLO/WRAP YOUR TROUBLES IN DREAMS	VI	22701	E
DROPPING SHUCKS/WHO'S IT	OK 8357	E+				NOW THAT YOU'RE GONE/A FADED SUMMER LOVE	BR	6200	E+
SOME OF THESE DAYS/WHEN YOU'RE SMILING	OK 41298	E				BLACK MOONLIGHT/THANKS	BR	6643	E
GENE AUSTIN (ACC. FATS WALLER)						LOVE IN BLOOM/STRAIGHT FROM THE SHOULDER	BR	6936	E-
MY FATE IS IN YOUR HANDS/ALL THAT I'M AS	VI 22223	E				GIVE ME HEART TO SING TO/I'M HUMMIN' I'M	BR	6953	N-
GENE AURRY						PLEASE/WALTZING IN A DREAM	COA	1095	N
ANY OLD TIME/PISTOL PACKIN' PAPA	DE 5544	E-				MY HONEY'S LOVIN ARMS/MILLS BROS.	COA	1130	N
IF IT WASN'T FOR THE RAIN/OLD NOVEMBER	VO 04908	V				MAY 17/GOODNIGHT LOVELY LITTLE LADY	COA	1183	N
PHIL BAKER						DAY YOU CAME ALONG/GUESS IT HAD TO BE THAT	COA	3505	N
AT THE THEATRE (PTS. 1 & 2)	VI 20970	E+				YOUNG AND HEALTHY/GOT THE WORLD ON A STRING	COA	3506	N
NORA BAYES						LET'S TRY AGAIN/PARADISE	COA	3508	N
PROHIBITION BLUES/TAXATION BLUES	CO A2823	V				EDITH DAY			
DON BIGELOW & ORCH.						IRENE/ALICE BLUE GOWN	VI	45176	E+
WERE YOU SINCERE/THINK A LITTLE KINDLY	ME 12131	E+				BEBE DANIELS			
CHARLIE BARNET						YOU'RE ALWAYS IN MY ARMS/IF YOU'RE IN LOV	VI	22132	E+
LAZY BUG/MISS ANNABELLE LEE	BB 1C294	E+				NIGHT WINDS/UNTIL LOVE COMES ALONG	VI	22283	E+
HAUNTED TOWN/BUFFY BOY	BB 11093	N-				BILLY DANIELS			
COUNT BASIE						PENTHOUSE SERENADE/DIANE	BB	11266	N-
SOMEDAY SWEETHEART/HOLLYWOOD JUMP	CO 35338	E+				DELMORE BROTHERS			
HONEYSUCKLE ROSE/ROSELAND SHUFFLE	DE 1141	E				LONESOME YODEL BLUES #2/HAPPY HICKEY	BB	6386	N
BUNNY BERIGAN						MARLENE DIETRICH			
IN A LITTLE SPANISH TOWN/I CAN'T GET STARTED	SE 5004	N-				JA, SO BIN ICH/WO IST DER MANN	BR	7724	N
JANET BLAIR (MOVIE STAR VOC. W. HAL KEMP)						MOI JE M'ENNUIE/ASSEZ	BR	7725	E+
SO YOU'RE THE ONE/WALKIN' BY THE RIVER	VI 27222	E+				MORTON DOWNEY			
I CAN'T LOVE YOU ANY MORE/ (BOB ALLEN)	VI 26576	E-				LITTLE IRISH ROSE/ROSEMARY	VI	21849	E+
IRENE BORDINI						I'LL ALWAYS BE IN LOV WITH U/MY INSPIR	VI	21860	E+
SO THIS IS LOVE/I WON'T SAY I WILL	VI 19199	E+				IN THE MIDDLE OF A KISS/YOU'RE AN ANGEL	ME	13437	E+
BOSWELL SISTERS						LOVES OLD SWEET SONG/HOME SWEET HOME	DE	1955	E+
ROLL ON MISSISSIPPI/SHOUT SISTER	BR 6109	E+				MORE THAN YOU KNOW/MY ROMANCE	MA	1047	E
IT'S THE GIRL/IT'S YOU	BR 6151	E-				OH BUT I DO/MY O DARLIN', MY O'LOVELY, MY	MA	1085	E
PUT THAT SUN BACK IN THE SKY/WAS THAT THE	BR 6257	E				DUNCAN SISTERS			
CHEEK TO CHEEK/TOP HAT, WHITE TIE AND TAILS	DE 574	E				THE MUSIC LESSON/BABY SISTER BLUES	VI	19050	E+
BOBBY BREEN						ARGENTINES, PORTUGUESE, GREEKS/STICK IN THE	VI	19113	E-
MACUSHLA/DOWN WHERE THE TRADE WINDS BLOW	BB 7330	E+				REMEMBRING/I NEVER HAD A MAMMY	VI	19206	E+
FANNY BRICE						TOM BOY BLUES/BULL FROG PATROL	VI	19352	E
SECOND HAND ROSE/MY MAN	VI 45263	E+				GUS ELEN (LONDON MUSIC HALL)			
I'M AN INDIAN/OH, HOW I HATE THAT FELLOW	VI 45303	E+				'ARF A PINT OF ALE (SLOPPY START)	GR	3-2755	V+
MY MAN/THE SONG OF THE SEWING MACHINE	VI 21168	E+				DUKE ELLINGTON			
WILLIAM JENNINGS BRYAN (EXTREMELY RARE ! !)						DOIN' THE NEW LOWDOWN/DIGA DIGA DO	OK	41096	E
THE LORDS PRAYER/23RD PSALM (I" H.CR.)	SI 4025	E+				SEGER ELLIS			
IMMORTALITY, THE VIRGIN BIRTH	SI 4026	E				SWEETHEARTS ON PARADE/WHERE THE SHY LITTLE	OK	41165	E+
BILL BOYD AND HIS COWBOY RAMBLERS						NOBODY BUT YOU/ORANGE BLOSSOM TIME	OK	41289	N-
PARTNER IT'S THE PARTING OF THE WAY/I NEED	BB 6486	V				MY SONG OF THE NILE/TRUE BLUE LOU	OK	41290	N-
WHAT'S THE USE/MADIERA	BB 7004	E+				I WONDER HOW IT FEELS/LITTLE WHITE LIES	OK	41443	E-
CHICK BULLOCK (LEEVEE LOUNGERS)						THE VOICE OF THE SOUTHLAND/WITHOUT YOU SW	CO	1374	V
MY GAL SAL/ACE IN THE HOLE	ME 60610	N-				MY LOVE FOR YOU/LOVELESS LOVE	BRA	6050	E
EMPTY SADDLES/I'M AN OLD COWHAND	ME 60901	V				TOO LAZY FOR LOVE/BYE BYE BLUES	VO	5534	E
SUNNY BROOKS AND HIS HOLLYWOOD STARS						CHICK ENDOR			
NEVERTHELESS/SINCE AN ANGEL LIKE MARY LOV	ME 12157	E+				BUILDING A NEST FOR MARY/WHAT A DAY	VI	21978	N-
EDDIE CANTOR						SINGIN' IN THE BATHTUB/LADY LUCK	VI	22245	V
THATS THE KIND OF BABY FOR ME/MODERN MAID	VI 18342	E+				MAUREEN ENGLIN			
YOU AIN'T HEARD NOTHIN' YET/LAST ROSE OF	EM 10134	E				LAZY/HAPPINESS BOYS	PA	032038	E
O GEE GEORGIE/IF YOU DO WHAT YOU DO	CO 56-D	E-				PEGGY ENGLISH			
IF I GIVE UP THE SAX/HELLO SUNSHINE HELLO	VI 21982	E				WANT A LITTLE LOVIN'/CHARLESTON BABY OF M	VO	15093	V
MAKING THE BEST OF EACH DAY/THATS THE KIND	REX 8389	E+				JUST LIKE A BUTTERFLY/SIXTY SECONDS EVRY	VO	15568	V+
OVER S'BODY ELSE'S SHOULDER/MAN ON FLYING	IMP 4011	E-				RUTH ETTING			
MAKIN' WHOOPEE/HUNGRY WOMEN	HMV 3116	E+				TOGETHER WE TWO/THE SONG IS ENDED	CO	1196	E
LAMBETH WALK/SAYS MY HEART-LITTLE LADY MA	DEE 6741	L				YOU'RE IN LOVE AND I'M IN LOVE/MY BLACKS	CO	1595	E
CAB CALLOWAY						MAYBE-WHO KNOWS/DEEP NIGHT	CO	1801	E
SAVE ME SISTER/I LOVE TO SING	BR 7638	N-				DANCING WITH TEARS IN MY EYES/HOBO JACK	COE	218	E+
DINAH/I'M NOW PREPARED TO TELL THE WORLD	ME 12489	N-				THE NIGHT WAS MADE FOR LOVE/HOLDING MY HAND	COE	945	E
MADELINE CARROLL						BACK IN YOUR OWN BACKYARD/WHEN YOU'RE WITH	COE	4903	E
SPEECH ON TB. SPECIAL DURIUM PRESSING (ABT. 1932)	7" E-					BUTTON UP YOUR OVERCOAT/ANNETTE HANSHAW	COE	5600	E
CAROLINA CLUB ORCH. (HAL KEMP?)						CHESTER GAYLORD (THE WHISPERING SERENADER)			
CONSTANTLY/IF YOU HAVEN'T GOT LOVE	ME 12167	E+				HONEY/GLAD RAG DOLL	BR	4221	V
BOB CHESTER AND HIS ORCH.						MY TROUBLES ARE OVER/MEAN TO ME	BR	4269	E-
MY SISTER AND I/SLOW DOWN	BB 11088	N-				GEORGE GERSHWIN (PIANO SOLO)			
MAURICE CHEVALIER						LOOKING FOR A BOY/SWEET AND LOW DOWN	COE	4065	E-
WAIT TIL YOU SEE "MA CHERIE"/LOUISE	VI 21918	E+				PRELUDES NO. 1 & 2/ANDANTE (RHAPSODY IN BLUE	CO	7192	E
MY LOVE PARADE/NOBODY'S USING IT NOW	VI 22285	E+				GEORGIANS			
U BROT A NEW KIND OF LOVE TO ME/LIVI	VI 22405	E+				AGGRAVATIN' PAPA/LOOSE FEET	CO	3825	E
RUSS COLUMBO (IST WITH GUS ARNHEIM)						FAREWELL BLUES/SNAKES HIPS	CO	3864	V
A PEACH OF A PAIR/LEO REISMAN	HMV 5953	E				ART GILLHAM			
CALL ME DARLING/SAVE THE LAST DANCE FOR ME	VI 27634	E				FLUTTER BY, BUTTERFLY/I'D WALK A MILLION	CO	1116	E+
AUF WIEDERSEHEN, MY DEAR/BLUE OF THE NIGHT	VI 27637	E				THE HOURS I SPENT WITH YOU/I FOUND YOU	CO	1353	E
REGGIE CHILDS						TEDDY GRACE			
GOODNIGHT ANGEL/THERES A NEW MOON OVER THE	DE 1673	N-				I'M SO IN LOVE WITH YOU/DISPOSSESSED BY YOU	DE	1419	E+
NORMAN CLOUTIER'S MERRY MADCAPS						CRAZY BLUES/LOVE ME OR LEAVE ME	DE	2050	V+
FLIRTATION WALK/I SEE TWO LOVERS	ME 13241	E				THUNDER IN MY HEART/I LOVE YOU MUCH TOO	DE	3203	E
SAM COSLOW						JOE GREENS AMBASSADORS			
LEARN TO CROON/DOWN THE OLD OX ROAD	DEE 3653	E+				ROCKABYE MOON/WHEN MOTHER PLAYED THE ORGAN	ME	12505	E
NOEL COWARD						JOHNNY HAMP			
WORLD WEARY/ZIGEUNER	HMV 3158	E+				LOVE IS GOOD FOR ANYTHING/WAS IT RAIN	BB	6848	E



## JAZZ MAN RECORD SHOP - 2689 West Pico Blvd., Los Angeles 6, California

<u>ANNETTE HANSHAW</u>		<u>JOHN MCCORMACK</u>	
IF I CAN'T HAVE YOU/THE RIGHT KIND OF MA	OK 41327 E+	I HEAR YOU CALLING ME	VI 64120 E
FORGETTING YOU/HIGH UP ON A HILLTOP	VE 1734 E+	ANNIE LAURIE	VI 64138 V+
TIP TOE THRU THE TULIPS/WHAT WOULDN'T I	VE 2012 V	I'M FALLING IN LOVE WITH SOMEONE	VI 64174 E+
<u>JOE HAYMES</u>		MOTHER MACHREE	VI 64181 E
I'LL STAND BY/NO GREATER LOVE	ME 60508 E	THE ROSARY	VI 64257 E+
<u>JOHNNY JOHNSON</u>		THE SUNSHINE OF YOUR SMILE	VI 64622 E
I'M A DING DONG DADDY/TED WEEMS	VI 22564 E	LITTLE MOTHER OF MINE	VI 64778 E
RHYTHM SAVED THE WORLD/IS IT TRUE WHAT THEY	ME 60604 E	<u>NITA MITCHELL</u>	
HOW COULD YOU/SEPTEMBER IN THE RAIN	ME 70411 E	OLD MAN SUNSHINE/CAUSE MY BABY DON'T MEAN	OK 41084 E+
<u>AL JOLSON</u>		<u>BENNIE MOTENS KANSAS CITY ORCH.</u>	
HAUNTING MELODY/RUM TUM TIDDLE(1/2)FL.CHNG)	VI 17037 E	ELEPHANT WOBBLE/CRAWDAD BLUES	OK 8100 G
SNAP YOUR FINGERS/COLLINS & HARLAN	VI 17075 E+	<u>GRACE MOORE</u>	
WHERE DID ROBINSON CRUSOE GO/A. CHANDLER	CO 1976 E	ONE NIGHT OF LOVE/CIRIBIRIBIN	BR 6994 V+
'N EVERYTHING/STERLING TRIO	CO 2510 E+	BY THE BEND OF THE RIVER/DUX	BRE 10273 N-
TELL ME/GEORGE MEADER	CO 2821 E	FOR YOU/RETHEBERG	BRE 10277 N-
I GAVE HER THAT/FRED WHITEHOUSE	CO 2835 E+	WITHOUT YOUR LOVE(W. CROOKS)/CROOKS	HMV 1306 N-
WONDERFUL KID FROM MADRID/J. KAUFMAN	CO 2898 V	<u>HELEN MORGAN</u>	
IN SWEET SEPTEMBER/FRANK CRUMIT	CO 2946 E-	WHY WAS I BORN/DON'T EVER LEAVE ME	VI 22199 E
WHO CARES/LEWIS JAMES	CO 3779 E-	WHO CARES WHAT YOU'VE BEEN/MEAN TO ME	HMV 3058 E
CALIFORNIA HERE I COME/I'M GOIN' SOUTH	BR 2569 E+	<u>RUSS MORGAN</u>	
MR. RADIO MAN/HOME IN PASADENA	BR 2582 E+	THERES A BRAND NEW PICTURE/SO HELP ME	DE 1922 E+
FOLLOW THE SWALLOW/I WONDER WHATS BECOME	BR 2671 E	LETS SING AGAIN/YOU CAN'T PULL THE WOOL	BR 7669 E
TROUBLES A BUBBLE/HELLO 'TUCKY	BR 2763 E	THE ISLE OF CAPRI/WANG WANG BLUES	BR 7758 E-
MIAMI/YOU FORGOT TO REMEMBER	BR 3013 E+	IF MY HEART COULD TALK/BOO-HOO	BR 7814 E+
THERE'S A RAINBOW ROUN'D MY/SONNY BOY	BR 4033 E+	WABASH BLUES/WAY DOWN YONDER IN NEW ORLEANS	HA 1022 E+
<u>THE JUNGLE BAND</u>		<u>LEE MORSE AND HER BLUE GRASS BOYS</u>	
JAZZ CONVULSIONS/JOLLY WOG	BR 4705 V	I AIN'T GOT NOBODY TO LOVE/TELLING EYES	PA 032107 V
CREOLE RHAPSODY (2 PARTS)	BR 6093 V	OLD FASHIONED ROMANCE/DID YOU MEAN IT	CO 1199 E-
<u>CHARLES KALEY</u>		AFTER WE KISS/POOR BUTTERFLY WAITS FOR ME	CO 1328 E
SWEETHEART I'M SORRY/STROLLING IN THE MOON	CO 1385 E	OLD MAN SUNSHINE/DON'T BE LIKE THAT	CO 1621 E
<u>HELEN KANE</u>		SWINGIN' IN A HAMMOCK/SEEMS TO ME	CO 2225 E+
I WANNA BE LOVED BY YOU/IS THERE ANYTHING	VI 21684 E	I STILL GET A THRILL/JUST YOU AND I	CO 2270 E+
BUTTON UP YOUR OVERCOAT/I WANT TO BE BAD	VI 21863 V	<u>SPUD MURPHY</u>	
DO SOMETHING/THATS WHY I'M HAPPY	VI 21917 V	MY LITTLE GIRL/TRANS-CONTINENTAL	DE 1853 E+
<u>GENE KARDOS AND HIS ORCH.</u>		ECSTASY/DANCING WITH A DEBUTANTE	DE 2109 E+
SAN/CHINA BOY	BB 6334 E	<u>RED NICHOLS</u>	
IT HAPPENED DOWN IN DIXIELAND/OH BY JINGO	ME 70414 N-	FIVE PENNIES/HARLEM TWIST	VI 21560 N-
<u>DENNIS KING</u>		<u>DONALD NOVIS</u>	
NICHAVO/IF I WERE KING	VI 22263 N-	ALONE IN THE RAIN/MOLLY	HMV 3362 E+
<u>TED FIO RITO</u>		DEEP IN YOUR EYES/VOICE IN THE OLD VILLA	HMV 4226 N-
MY LITTLE GRASS SHACK/WHATS GOOD FOR	BR 6736 E-	A PERFECT DAY/BEAUTIFUL LOVE	DE 133 E+
GOT ME DOIN' THINGS/LET ME SING YOU TO SLEEP	BR 7392 N-	DIANE/ALICE BLUE GOWN	DE 2047 E
LETS FACE THE MUSIC & DANCE/ITS BEEN SO	DE 697 E	DANCING IN THE DARK/I KISS YOUR HAND MADAM	DE 2058 E
THE GLORY OF LOVE/CABIN IN THE SKY	DE 793 E+	OH PROMISE ME/AT DAWNING	DE 2101 E-
NIGHT IN MANHATTAN/HERES LOVE IN YOUR	DE 935 E+	<u>RAY NOBLE (RAI BOWLLY)</u>	
<u>HAL KEMP</u>		BEDTIME STORY/WHITEMAN	VI 24226 E+
THERES A SMALL HOTEL/ITS GOT TO BE LOVE	BR 7634 E	I'LL FOLLOW MY SECRET HEART/NEVERMORE	VI 24749 E
A STAR FELL OUT OF HEAVEN/ME AND THE MOON	BR 7707 E	LETS FACE THE MUSIC AND DANCE*/LET YOURS	VI 25241 E+
B'WANGA/PURSUIN' THE BLUES	BR 7730 E	LITTLE OLD LADY*/NOW*	VI 25448 E+
PENNIES FROM HEAVEN/SO DO I	BR 7749 E	OVER ON THE SUNNY SIDE*/IN TOWN TONIGHT	HMV 6463 E+
<u>ANDY KIRK'S CLOUDS OF JOY</u>		<u>PATRICIA (OL' MAN MOSE) NORMAN</u>	
SWEET AND HOT/SNAG IT	BR 4878 E	OL' MAN MOSE/DEVIL AND THE DEEP BLUE SEA	CO 36278 E
<u>DOROTHY LAMOUR</u>		PLUCKIN' ON A GOLDEN HARP/FLOW GENTLY SWEET	VO 4547 V
SWING HIGH SWING LOW/I HEAR A CALL TO AR	BR 7838 N	I'M SORRY I MADE YOU CRY/THE DEBUTANTE L	VO 4763 E
ON A TROPIC NIGHT/TONIGHT WE'LL LIVE	BR 8154 N	<u>RED NORVO</u>	
STRANGE ENCHANTMENT/THAT SENTIMENTAL SAN	BB 10265 E+	DANCE OF THE OCTOPUS/IN A MIST	BR 6906 E
PARADISE/I'LL TAKE AN OPTION ON YOU	BB 10494 N	RUSSIAN LULLABY/CLAP HANDS	BR 7975 N-
TOO ROMANTIC/THE MOON AND THE WILLOW TREE	BB 10608 N-	JEANINE/TEA TIME	BR 8103 E+
<u>GERTRUDE LAWRENCE</u>		<u>RED NICHOLS</u>	
AT YOUR COMMAND/YOU'RE MY DECLINE AND FALL	DEE 2577 E+	TROUBLESOME TRUMPET/LOVES OLD SWEET SONG	VA 545 N-
LETS SAY GOODBYE/MAD ABOUT THE BOY	DEE 3214 E+	ROBINS AND ROSES/MELANCHOLY BABY	BB 10593 N-
<u>TED LEWIS AND HIS ORCH.</u>		<u>CHAUNCEY OLCOTT</u>	
BAM BAM BAMY SHORE/THE CAMEL WALK	CO 478 V	I LOVE THE NAME OF MARY/WHEN IRISH EYES	CO 1310 V+
BEALE STREET BLUES/THE MEMPHIS BLUES	CO 1050 E	<u>KING OLIVER'S CREOLE JAZZ BAND</u>	
A JAZZ HOLIDAY/JUNGLE BLUES	CO 1525 E	MANDY LEE BLUES/I'M GOING AWAY TO WEAR	GE 5134 V
GLAD RAG DOLL/WHEN THE CURTAIN	CO 1709 V+	<u>GEORGE OLSEN</u>	
ROSES OF PICARDY/LIMEHOUSE BLUES	CO 1789 E+	MEADOW LARK/SHTLKRET	VI 20352 E+
LONELY TROUBADOUR/THROUGH	CO 1957 E+	<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
<u>WELCOME LEWIS</u>		BROADWAY ROSE/SWEET MAMA	VI 18722 E-
LOVE MADE A GYPSY OUT OF ME/LOOK WHAT YO	VI 22235 E	<u>ORIGINAL INDIANA FIVE</u>	
<u>LIGHT CRUST DOUGHBOYS</u>		I'M COMING VIRGINIA/SOMEDAY SWEETHEART	VE 1501 E
I'M A DING DONG DADDY/DID YOU EVER HEAR A	VO 03239 N	<u>ORIGINAL MEMPHIS FIVE</u>	
BEAUMONT RAG/IN A LITTLE RED BARN	VO 03645 E	STATIC STRUT/TAMPEERKEE	VI 20039 E-
<u>MARIE LLOYD</u>		<u>ANTHONY PARENTI'S FAMOUS MELODY BOYS</u>	
THE COSTER GIRL IN PARIS	ZO 897 E-	THAT'S A-PLENTY/CABARET ECHOES	OK 40308 E
<u>ELLA LOGAN</u>		<u>BEN POLLACK</u>	
JINGLE(BINGLE)BELLS/WHAT CAN THE MATTER BE?	BR 8057 V+	SWEET SUE-JUST YOU/SINGAPORE SORROWS	VI 21437 E
NEW ORLEANS/TWO SLEEPY PEOPLE(W. CARMICHAEL)	BR 8250 N-	SHE'S ONE SWEET SHOWGIRL/BUY BUY FOR BABY	VI 21743 E
<u>GUY LOMBARDO</u>		PECKIN'/IN A SENTIMENTAL MOOD	VA 556 E
SWEETHEARTS ON PARADE/THATS HOW I FEEL	CO 1628 E+	I COULDN'T BE MAD AT YOU/I'M ONE STEP	BR 7751 E+
<u>VINCENT LOPEZ</u>		<u>PRAIRIE RAMBLERS</u>	
THE TOUCH OF YOUR LIPS/YOU STARTED ME DR	ME 60502 E+	LITTLE JOE/SOMEBODY'S DARLIN' NOT MINE	ME 70567 V+
<u>JOHNNY MARVIN</u>		DOWN THE LANE OF MEMORY/WHO WILL YOU LOVE	VO 05002 E+
BABY OH WHERE CAN YOU BE/I'D FALL IN LOV	VI 22039 E-	<u>WADE MAINERS MOUNTAINEERS</u>	
EVERY DAY AWAY FROM YOU/LITTLE BY LITTLE	VI 22076 E	YOU'RE AWFULLY MEAN TO ME/THAT KIND	BB 7861 N
TRUE BLUE LOU/SAME OLD MOON-SAME OLD JUNE	VI 22125 E+	OLD RUBEN/RAMBLIN' BOY	BB 8990 N
RO-RO-ROLLING ALONG/DOWN THE RIVER OF GO	VI 22418 E+	<u>JACQUES RENARD</u>	
<u>FRANKIE MASTERS</u>		HIGH AND LOW/DANCING IN THE DARK	BR 6136 E+
GOODBYE MAMA/THE SUN WILL SOON BE SETTIN	OK 6545 N-	<u>ALVINO REY</u>	
<u>JAMES MELTON</u>		LIGHT CAVALRY/AMAPOLA	BB 11108 N-
SALLY OF MY DREAMS/I LOVED YOU THEN AS I LOV	CO 1614 E	WILLIAM TELL/TWO PARTS)	BB 11072 E+
PAGAN LOVE SONG/WHERE IS THE SONG OF SONGS	REE 9402 E+		



## AUCTION

## AUCTION

## WANTS - WANTS - WANTS

**JAZZ MAN RECORD SHOP**  
2689 West Pico Blvd.,  
Los Angeles 6, California

**COLLECTORS' EXCHANGE**  
1227 N. Jackson St.,  
Fresno 2, California

**JIMMIE RODGERS**  
BLUE YODEL-NO. 11/BRAKEMANS BLUES VI 21291 E  
MY LITTLE OLD HOME IN NEW ORLEANS/DEAR VI 21574 E+

**HARRY RICHMAN**  
MY IDEA OF HEAVEN/ITS YOU BR 3538 E+  
I'M RIDING TO GLORY/THATS MY MAMMY BRE 3817 E+  
I CAN'T GIVE YOU ANYTHING BUT LOVE/KING BRE 3873 E  
SHE'S FUNNY THAT WAY/DON'T BE LIKE THAT BRE 3912 E+  
HERE I AM/I WANT TO BE KNOWN AS SUSTES BRE 5-15457 E

**BLANCHE RING**  
YIP! I ADEE! I AYE VI 5692 V+

**BUDDY ROGERS**  
THIS TIME ITS REAL/LOVELIGHT IN THE STARS VO 4058 E

**GINGER ROGERS**  
THE YAM/I USED TO BE COLOR BLIND HMV 8822 E+

**ROY ROGERS**  
RUSTY SPURS/THE MAN IN THE MOON IS A C VO 05028 E  
SHE'S ALL WET NOW/I'VE LEARNED A LOT ABOUT VO 05094 E-

**HARRY ROYS TIGER-RAGAMUFFINS**  
WAY DOWN YONDER IN NEW ORLEANS/FATE DE 1547 E  
CLARINET MARMALADE/WILLIE THE WEEPER DE 2169 E

**CARL SANDBURG**  
THE BOLL WEEVIL/NEGRO SPIRITUALS VI 20135 E

**RAYMOND SCOTT QUINTETT**  
EGYPTIAN BARN DANCE/HAPPY FARMER BR 8144 N-  
PETER TAMBOURINE/BUMPY WEATHER OVER NEW CO 35585 N-  
**BILL SCOTT'S HOTEL MONTCLAIR ORCH.**  
THANKS/THE DAY YOU CAME ALONG BB 5180 E  
**SEVEN LITTLE POLAR BEARS/WASHINGTONIANS**  
MISSISSIPPI MUD/TAKE IT EASY CA 8188 E-

**ARTIE SHAW**  
PYRAMID/THIS IS ROMANCE VI 27343 V+  
NIGHTMARE/ITS A LONG LONG WAY TO TIPPER BR 7965 E+

**MILT SHAW AND HIS DETROITERS**  
I FOUND WHAT I WANTED IN YOU/I WANT YOU ME 12132 E

**NAT SHILKRET**  
JEANINE I DREAM OF LILAC TIME/OUT OF THE VI 21572 E  
YOU WERE MEANT FOR ME/BROADWAY MELODY VI 21886 E

**KATE SMITH**  
JUST ANOTHER DAY WASTED AWAY/CLEMENTINE CO 1132 E  
IN THE EVENING/A LITTLE SMILE, A LITTLE CO 1348 E  
**HANK SNOW (THE SINGING RANGER)**  
SOMEDAY YOU'LL CARE/YODELLING BACK TO YOU RZ 25027 E+  
OLD MOON OF KENTUCKY/I'LL RIDE BACK TO RZ 25033 N

**SUNS OF THE PIONEERS**  
TUMBLING TUMBLEWEEDS/MOONLIGHT ON THE DE 5047 E  
WAGNER HOEDOWN/BOGGY ROAD TO TEXAS DE 6066 N-

**AILEEN STANLEY**  
DON'T BE ANGRY WITH ME/JANE GREEN VI 20391 E

**GLORIA SWANSON**  
LOVE/SERENADE HMV 3168 E

**JOHN CHARLES THOMAS**  
DADDY/LITTLE MOTHER OF MINE BRX 10208 E+  
SMILING EYES/ROSES OF PICARDY BR 10274 E+

**PINKY TOMLIN**  
THE LOVE BUG WILL BITE YOU/I'M JUST A BR 7849 E+  
**SOPHIE TUCKER (\*ACC. MIFF MOLE'S MOLERS)**  
I AIN'T GOT NOBODY\*/AFTER YOU'VE GONE OK 40837 V+  
STAY OUT OF THE SOUTH/SOMETHING SPANISH COE 4941 V+  
MY YIDDISH MOMME (TWO PARTS) COE 4962 E-  
IS HE THE BOY FRIEND/AWAY DOWN SOUTH IN COE 5030 E  
LIFE BEGINS AT FORTY/THE MAN I LOVE PAE 3181 E+  
MAKIN' WICKY WACKY DOWN IN WAIKIKI/WHAT B12 3001 E-  
ME AND MYSELF/NOBODY KNOWS WHAT A RED HMV 2223 E  
HES A GOOD MAN TO HAVE AROUND/I DON'T WANT HMV 3132 E+  
FOLLOW A STAR/I NEVER CAN THINK OF THE B12 5195 E  
THATS WHERE THE SOUTH BEGINS/IF YOUR KISS B12 5196 E

**RUDY VALLEE**  
YOU'RE DRIVING ME CRAZY/THINKING OF YOU VI 22572 E  
OH MAMA/LONESOME THATS ALL BB 7543 E  
PHIL THE FLUTERS BALL/PA-HU-WA-HU-WA BB 7667 E  
RUDY VALLEE SURPRISES (TWO PARTS) BB 10069 E-

**ETHEL WATERS**  
BRING YOUR GREENBACKS/MAKE ME A PALLET CO 14125 E  
THROW DIRT IN YOUR FACE/REFRIGERATIN' CO 14132 E-V-  
WE DON'T NEED EACH OTHER/TAKE WHAT YOU CO 14162 E-  
MY SPECIAL FRIEND IS BACK IN TOWN/JERSEY CO 14182 V  
DO WHAT YOU DID LAST NIGHT/GET UP OFF YOUR CO 14380 V-

**FATS WALLER**  
THE SPIDER AND THE FLY/REMEMBER SHO YOUR BB 10205 E+  
DON'T LET IT BOTHER YOU/GEORGIA MAY VI 24714 N-

**ANSON WEEKS**  
WHAT ABOUT ME/HAVE A LITTLE DREAM ON ME BR 6969 E

**TED WEEMS**  
EGYPTIAN ELLA/JIG TIME VI 22644 E

**BERT WILLIAMS**  
EVERYBODY WANTS A KEY TO MY CELLAR/IT'S A CO 2750 E  
THE MOON SHINES ON THE MOONSHINE/SOMEBODY CO 2849 E-  
SAVE A LITTLE DREAM FOR ME/LONESOME ALIM CO 2979 E

All offerings must be priced, or indicate the exchange value if offered for trade. These items are for customer's special order and we do not have the time to enter into lengthy negotiations.

**MUGGSY SPANIER**  
JAZZ BAND BALL BB 10518 E  
BLUIN' THE BLUES BB 10719 E  
HESITATIN' BLUES DE 4271 E

**LEE MORSE**  
YOU'RE DRIVING ME CRAZY CO 2348 E  
MOOD INDIGO CO 2530 E

**ISHAM JONES ORCH.**  
WABASH BLUES/ MA BR 5065 E  
ORIGINAL CHARLESTON/SWEET MAN BR 2970 E  
PADDLIN' MADELINE HOME BR 2994 E

**EDITH WILSON**  
MUSCLE SHOALS BLUES CO 14027 E

**SARA MARTIN**  
BLUE DEVIL BLUES/JUG BAND BLUES OK 8188 E  
CUSHION FOOT STOMP OK 8416 E

**LEE MORSE**  
SWINGING IN A HAMMOCK CO 2225 E  
OTHERS WITH BLUE GRASS BOYS CO ---- E

**GEORGIA WHITE**  
YOUR STUFF IS HERE DE 7436 E  
OTHERS DE ---- E

**JOHNNY DUNN (EDITH WILSON ?)**  
SUGAR BLUES/DIXIE BLUES CO A3878 E  
GEORGIA GRIND/ MESS AROUND HA 231 E  
OTHERS (NO VOCALS) CO ---- E

**BESSIE SMITH**  
ALEXANDER'S RAGTIME BAND CO 14219-D E  
AFTER YOU'VE GONE CO 14197-D E  
GULF COAST BLUES CO A3844 E

**PARTY RECORDS**  
EVERYTHING - ALL LABELS -- ---- --

**PHOTOGRAPHS**  
URGENTLY NEED PHOTOS OF RECORDING AND ---- --  
MUSICAL PERSONALITIES OF THE PAST. ---- --  
WILL BUY OR TRADE FOR ACCEPTABLE ITEMS. ---- --

**FOR SALE:** Records, Collectors Items, Opera, Theatricals, Ballads, Popular Jazz, Speeches of Famous Men and Women. Special wants are requested. Free lists. Cath. V. O'Brien, P. O. Box 278, Richboro, Pa.

## JAZZ MAN RECORD SHOP

**CLARENCE WILLIAMS**  
LOG CABIN BLUES/SWEET EMALINE OK 8572 V-  
JACKASS BLUES/WHATS THE MATTER NOW OK 40578 E  
WANTED/CRYIN' MOOD BB 6932 E+

**FESS WILLIAMS ROYAL FLUSH ORCH.**  
NUMBER TEN/RAZOR EDGE BR 3596 E

**MARY WILLIAMS**  
WANDERING HOME/DOWN AMONG THE SUGAR CANE VO 15798 E  
**BOB WILLS AND HIS TEXAS PLAYBOYS**  
TOO BUSY/NO MATTER HOW SHE DONE IT VO 03537 E-  
OH LADY BE GOOD/OH YOU BEAUTIFUL DOLL OK 04515 E+  
TAKIN' IT HOME/MAIDENS PRAYER OK 06205 N-

**MARGARET YOUNG**  
TOO TIRED/DOODLE-DOO-DOO BR 2673 E+  
**STERLING YOUNG**  
I'M BUBBLING OVER/NEVER IN A MILLION YEARS ME 70521 E+



## COLLECTORS' EXCHANGE

AUCTION

1227 NORTH JACKSON

AUCTION

FRESNO 2, CALIFORNIA

NO MINIMUM BID. These records must go regardless of price to make room for more valuable material. Condition is guaranteed. No C. O. D's. Winners will be notified immediately after close of auction to send full amount plus the postage unless RRX shipment is desired, in which case records will be shipped transportation charges collect. AUCTION CLOSING DATE: June, 20th, 1956

## ROY ACUFF

WAITIN' FOR MY CALL/TELL ME NOW  
SMOKY MT. MOON/SMOKY MT. RAG  
BIG ROCK IN THE ROAD/PO' FOLKS  
PINS AND NEEDLES/WE LIVE IN 2 DIFF. WORLDS  
I HAD A DREAM/UNLOVED AND UNCLAIMED  
TENN. CENTRAL/JOE BLON  
NO ONE WILL EVER KNOW/I THINK I'LL GO HOME  
A SINNER'S DEATH/MIDNIGHT TRAIN  
LONESOME RIVER BLUES/IT'S JUST ABOUT TIME  
THANK GOD/I SAW THE LIGHT  
DO YOU WONDER WHY/ONE GRAVE  
IT'S SO HARD TO SMILE/THIS WORLD CAN'T STAND  
I TALK TO MYSELF ABOUT YOU/SHORT CHANGED  
GLORY BOUND TRAIN/ALL THE WORLD IS LONELY  
PLINY JANE/BALDKNOB ARKANSAS  
SHE ISN'T GUARANTEED/WONDER IS ALL I DO  
EASY ROCKIN' CHAIR/GOLDEN TREASURE  
LET ME BE THE FIRST/GONE, GONE, GONE  
GREAT SPECKLE BIRD/MY MOUNTAIN HOME (I-E)  
WABASH CANNON BALL/FREIGHT TRAIN BLUES  
MULE SKINNER BLUES/STREAMLINED CANNON BALL  
BLUES IN MY MIND/I HEARD A SILVER TRUMPET  
BEAUTIFUL BROWN EYES/LIVING ON THE MOUNTAIN  
WILL THE CIRCLE BE UNBROKEN/WHEN I LAY MY  
WAIT FOR THE LIGHT TO SHINE/IT'S TOO LATE  
NIGHT TRAIN TO MEMPHIS/LOW AND LONELY (I-E)  
FIRE BALL MAIL/WRECK ON THE HIGHWAY  
I'LL FORGIVE YOU/WRITE ME SWEETHEART  
WORRIED MIND/BE HONEST WITH ME

CO 37099 N  
CO 37743 N  
CO 37345 N  
CO 36856 N  
CO 38189 N  
CO 37287 E+  
CO 36891 N  
CO 20475 N  
CO 20626 N-  
CO 38109 N  
CO 37943 E+  
CO 20454 N  
CO 37505 N  
CO 36974 N-  
CO 20804 N  
CO 21018 N  
CO 37961 N-  
CO 37202 N  
OK 04252 N  
OK 04466 N  
OK 05638 N  
OK 6735 E-  
OK 05163 N  
OK 03587 E  
OK 6745 N  
OK 6693 N  
OK 6685 N  
OK 6723 N  
OK 06229 N

## GENE AUTRY

TUMBLING TUMBLEWEEDS/OLD MISSOURI MOON  
I WANT TO BE SURE/DON'T LIVE A LIE  
THEY WARNED ME ABOUT YOU/ROLLING ALONG  
MAKES NO DIFFERENCE NOW/YOU ARE MY SUNSHINE  
WHEN THE SNOWBIRDS/ THE ANGEL SONG  
KENTUCKY BAE/MISSOURI WALTZ  
COWBOY BLUES/GALAVANTIN' GALVESTON GAL  
NOBODY'S DARLING BUT MINE/DON'T WASTE UR TEARS  
HERE'S TO THE LADIES/UR NOT MY DARLIN'  
AGES AND AGES AGO/YOU LAUGHED AND I CRIED  
ADDRESS UNKNOWN/DON' HANG AROUND ME ANYMORE  
LONE STAR MOON/PLAY FAIR  
GOODBYE LITTLE DARLIN'/WHEN I'M GONE  
YOU WAITED TOO LONG/LITTLE KID SISTER  
SILVER SPURS/OLD FASHIONED HOEDOWN  
CALL FOR ME/YESTERDAY'S ROSES  
MISS. VALLEY MOON/SILVER HAired DADDY  
YOU'RE THE ONLY STAR/MEXICALI ROSE  
DON'T BITE THE HAND/GOD LOVED AMERICA  
AT MAIL CALL TODAY/I'LL BE BACK (I-E)  
DON'T FENCE ME IN/GONNA BUILD A BIG FENCE  
YOU'LL BE SORRY/I HANG MY HEAD AND CRY  
WHEN I'M GONE/GOODBYE LITTLE DARLIN'  
LITTLE KID SISTER/YOU WAITED TOO LONG  
LIGHT OF MY LIFE/SWEETHEART OR STRANGERS  
YESTERDAY'S ROSES/CALL FOR ME  
WHAT MORE CAN I DO/GUESS I'VE BEEN ASLEEP  
UNDER FIESTA STARS/A NIGHT IN ARGENTINA (I-N)  
PURPLE SAGE/IF YOU ONLY BELIEVED IN ME  
JINGLE, JANGLE, JINGLE/I'M A COWPOKE

CQ 8465 N-  
CO 36880 N  
CO 20451 N  
CO 37021 N  
CO 37390 N  
CO 20524 N  
CO 37923 N  
CO 37001 N  
CO 37201 N  
CO 37322 N  
CO 36840 N  
CO 38148 N  
CO 37011 N  
CO 37016 N  
CO 36904 E  
CO 37027 E  
OK 02991 N  
OK 03097 N-  
OK 06359 E  
OK 6737 N  
OK 6728 N  
OK 06627 E  
OK 05463 E  
OK 05781 E-  
OK 06567 N-  
OK 6684 N  
OK 6743 N  
OK 6694 E  
OK 6725 N  
OK 6690 N

## STAN KENTON ORCH.

DOWN IN CHI-HUA-HUA/HIS FEET'S TOO BIG  
ARTISTRY IN TANGO/SEPTEMBER SONG  
RIKA JIKA JACK/4 MO. 3 WKS. 2 DAYS, 1 HR.  
TORTILLAS AND BEANS/DYNALOW  
HER TEARS FLOWED LIKE WINE/HOW MANY HEARTS  
COME BACK TO SORENTINO/ARTISTRY IN BOLERO  
IT'S A PITY/INTERMISSION RIFF  
MINOR RIFF/INTERMISSION RIFF  
PAINTED RHYTHM/4 MO. 3 WKS. 2 DAYS, 1 HR.  
TAMPCO/SOUTHERN SCANDAL  
BE EASY, BE TENDER/LOVE FOR SALE  
SOOTHE ME/LOVER  
ARTISTRY IN BOOGIE/RIKA JIKA JACK  
SHOO FLY PIE/I BEEN DOWN IN TEXAS  
EAGER BEAVER/HARLEM FOLK DANCE

CP 15198 N  
CP 1480 N  
CP 15199 N  
CP 1535 N  
CP 166 N-  
CP 20086 N  
CP 298 N  
CP 15191 N  
CP 250 N-  
CP 202 E+  
CP 1236 N  
CP 15031 N-  
CP 273 E+  
CP 235 N  
CP 15192 N

## VAUGHN MONROE ORCH.

FISHIN' FOR THE MOON/ARE THESE REALLY MINE  
JOLLY OLD MAN/AULD LANG SYNE  
THEY'RE PLAYING OUR SONG/FAITHFUL  
RED SAILS IN THE SUNSET/EVERLASTING  
GOT HER OFF MY HANDS/LAURA LEE  
THERE'LL BE SOME CHANGES MADE/DARDANELLA  
BALLERINA/THE STARS WILL REMEMBER  
A STRAWBERRY MOON/YOU ARE THE ONE  
G'BYE NOW/MUSIC MAKERS  
SOMEBODY ELSE IS TAKING MY PLACE/HONEY DEAR  
THE MYSTERY GIRL  
DO I KNOW WHAT I'M DOING/HE'S SO UNUSUAL  
I'D DO ANYTHING FOR YOU/I'VE GOT A FEELING  
REV. F. W. MCGEE  
JESUS IN THE FIRE/SHINE DRINKING

VI 20-1736 N  
VI 20-3574 N  
VI 20-4059 N  
VI 20-4194 N  
VI 20-4218 N  
VI 20-2607 N  
VI 20-2433 N  
VI 20-4074 N  
BB 11114 E  
BB 11454 E  
CO 1902-D E  
CO 1839-D E  
VI 38574 N

## GLENN MILLER ORCH.

CHATTANOOGA CHOO CHOO/I KNOW WHY  
THE DREAM'S ON ME/SAYS WHO? SAYS YOU?  
BOULDER BUFF/BOOGLIE WOOLIE PIGGY

BB 11230 E  
BB 11315 E  
BB 11163 E

## BOB WILLS &amp; TEXAS PLAYBOYS (\* TOMMY DUNCAN, VOCAL)

\*I CAN'T GO ON/STAY A LITTLE LONGER (I-E)  
\*IDA RED/CAROLINA IN THE MORNING  
\*YOU SHOULD HAVE THOUGHT OF THAT/FAT BOY RAG  
\*CHEROKEE MAIDEN/RIDE ON  
\*PLEASE DON'T LEAVE ME/MY LIFE'S BEEN A PLEAS.  
BLUE BONNET RAG/MEDLEY OF SPANISH WALTZES  
SUGAR BLUES/FAN IT  
\*MEXICALI ROSE/GOOD OLD OKLAHOMA  
\*COTTON EYED JOE/STACCATO WALTZ (I-E)  
\*BOB WILLS SCHOTTISCHE/THE DEVIL AIN'T LAZY  
\*EMPTY CHAIR/WHITE CROSS ON OKINAWA  
\*ROLY POLY/NEW SPANISH TWO-STEP  
\*SILVER DEW ON THE BLUE GRASS/TEX. PLAYBOY RAG  
\*BASIN ST. BLUES/RED HOT GAL OF MINE  
TULSA STOMP/LITTLE RED HEAD  
HUBBIN' IT/I'LL BE LUCKY SOME DAY  
\*BUBBLES IN MY BEER/SPANISH FANDANGO  
SWING BLUES #2/BACK HOME AGAIN IN INDIANA  
DREAMY EYES WALTZ/MY WINDOW FACES THE SOUTH  
WHOA BABE/LITTLE GIRL GO ASK YOUR MOTHER  
\*I WONDER IF YOU FEEL/THAT'S WHAT I LIKE  
\* YOU DON'T LOVE ME/NO WONDER  
TROUBLE IN MIND/WEARY OF THE SAME OL' STUFF  
\*CAROLINA IN THE MORNING/IDA RED  
\*TIME CHANGES EVERYTHING/BROWNSKIN GAL  
\*NEW WORRIED MIND/TAKE ME BACK TO TULSA  
TEN YEARS/LET'S RIDE WITH BOB  
\*NEW SAN ANTONIO ROSE/BOB WILLS SPECIAL  
\*YOU DON'T LOVE ME/NO WONDER  
CORRINE, CORRINE/GOODNIGHT LITTLE SWEETHEART  
BIG BEAVER/THERE'S GOING TO BE A PARTY  
YOU'RE FROM TEXAS/WE MIGHT AS WELL (I-E)  
\* HANG YOUR HEAD IN SHAME/SMOKE ON THE WATER  
MY CONFESSION/WHOSE HEART ARE YOU BREAKING  
HOME IN SAN ANTONIO/MISS MOLLY  
NO MATTER HOW SHE DONE IT/TOO BUSY  
\*YOU DON'T CARE/STARS AND STRIPES ON IWO JIMA  
\*MAIDEN'S PRAYER/TAKIN' IT HOME  
\*I KNEW THE MOMENT I LOST YOU/O YOU PRETTY WO.  
\*PLEASE DON'T LEAVE ME/MY LIFE'S BEEN A PLEAS.

CO 37097 N  
CO 37735 E  
CO 37824 N-  
CO 37422 E  
CO 37025 N  
CO 37647 E+  
CO 20218 N  
CO 37607 N  
CO 37212 N  
CO 20458 N  
CO 36881 N  
CO 36966 N  
CO 36841 E  
CO 37618 E-  
CO 37725 N  
MGM 10112 N  
MGM 10116 E+  
VO 03578 E  
VO 05161 E  
VO 04625 E  
VO 04566 E  
VO 05597 E  
VO 03343 N  
VO 05079 E+  
OK 05753 E  
OK 06101 E  
OK 6692 E  
OK 05694 E+  
OK 05597 E-  
OK 06530 E  
OK 05905 E  
OK 6722 N  
OK 6736 N  
OK 6703 E+  
OK 6710 N  
OK 03537 E+  
OK 6742 N-  
OK 06205 N-  
OK 06640 N  
OK 6681 N

## BERT WILLIAMS

SOMETHING YOU DON'T EXPECT/BARBER SHOP CHORD  
EVE COST ADAM/YOU'LL NEVER NEED A DOCTOR  
BROTHER LOW DOWN/UNEXPECTEDLY  
I'M NEUTRAL/INDOOR SPORTS (SM. RIM CHIP)  
TEN LITTLE BOTTLES/UNLUCKY BLUES  
GET UP/I WANT TO KNOW WHERE TOSTI WENT (2)  
IT'S NOBODY'S BUSINESS/KEY TO MY CELLAR (2)  
O DEATH WHERE IS THY STING/WHEN I RETURN (2)  
SAVE A LITTLE DRAM/LONESOME ALIMONY BLUES (2)  
MY LAST DOLLAR/I'M GONNA QUIT SATURDAY  
(CRESCENT RIM CR. 1/8" IN GR. LATTER SIDE)  
I'LL LEND YOU ANYTHING/CONSTANTLY  
CHECKERS/I'M SORRY I AIN'T GOT IT BLUES  
SOMEBODY/MOON SHINES ON THE MOONSHINE (3)  
SOMEBODY/MOON SHINES ON THE MOONSHINE

CO A929 V  
CO A3339 E+  
CO A3508 E  
CO A1817 V  
CO 2941 E  
CO A3305 E+  
CO A2750 E  
CO A2652 E+  
CO A2979 E  
CO A3356 E  
CO A915 E  
CO A2877 V  
CO A2849 E  
CO A2849 V



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- BAILEY'S LUCKY SEVEN  
1. LINGER AWHILE/THAT BRAND NEW GAL GE 5300 E  
BLIND ANDY  
2. FLOYD COLLINS/COUNTRY CHURCH YARD OK 40393 V  
BLIND BOY FULLER  
3. SHE'S A TRUCKIN' LITTLE BABY/SCREAM CO 37155 G  
BIX BEIDERBECKE & HIS ORCH.  
4. GOOSE PIMPLES/(TRUMBauer) TRUMBOLOGY PARLE R2465 N  
5. MARGIE/LOUISIANA PARLE R2833 N  
BROWN & TERRY JAZZOLA BOYS  
6. DOWN BY THE OLD SWIMMING HOLE/BLUES OK 8017 E  
HARRY C. BROWNE  
7. CLIMB UP YE CHILLUN/CARVE DAT POSSUM CO A2590 N  
BING CROSBY  
8. (RHYTHM BOYS) MISS ANNABELLE LEE VI 21104 N  
9. THE DAY YOU CAME ALONG/I GUESS IT HAD BR 6644 V  
10. LOVE IN BLOOM/I GUESS IT HAD TO BE PE 13050 N  
11. WHERE THE BLUE OF THE NIGHT/HOME ON THE RANGE N  
(PHILCO ANNIVERSARY RECORD-WHITE & GOLD LABEL)  
VERNON DALHART-CARSON J. ROBINSON  
12. THERE'S A WHIPOORWILL/STEAMBOAT VI 21644 N  
EVANS & CLARK  
13. WRECK OF THE C&O NO. 5/I KNOW THERE IS OR 1053 V  
FOUR GOSPEL SINGERS  
14. NEW JERUSALEM/ANGELS SHOUTING GLORY VI 23294 N  
REV. J. M. GATES  
15. NEED OF PRAYER/DEATH'S BLACK TRAIN CO 141450 G  
16. THE DYING GAMBLER/ONE THING I KNOW VI 20332 E  
BENNY GOODMAN (12")  
17. OOMPH FAH FAH/AFTER YOU'VE GONE V-D 519 V  
WOODY HERMAN  
18. I'VE GOT THE WORLD ON A STRING V-D 519 V  
GRAHAM BROTHERS  
19. NINETY-NINE YEARS (PTS. 1 & 2) VI 23654 E  
20. GENE THE FIGHTING MARINE/BOBBY BOY VI 23664 N  
21. HARD TIMES COME NO MORE/SPRING'S VI 23668 N  
GRANT TRIO  
22. UNDER THE OLD UMBRELLA/IT AIN'T NO VI 23667 N  
TRAVIS B. HALE - E. J. DERRY, JR.  
23. CAN'T YOU HEAR ME SAY I LOVE YOU/LONG GONE VI 20866 N  
SISTER HARRIS & NUBIAN FIVE  
24. SUGAR BLUES/THE COOTIE CRAWL VI 20866 N  
AL JOLSON  
25. LOST, A WONDERFUL GIRL/ (CRUMIT) CO A3744 E  
26. THE ONE I LOVE/STEPPIN' OUT BR 2567 E  
27. MOTHER OF MINE/BLUE RIVER BR 3719 E  
EDDIE JORDON & EAST SIDE BOYS  
28. SIDEWALKS OF NEW YORK/GOOD OLD SUMMERTIME VI 21563 E  
BOB MACGIMSEY  
29. SOUTHERN MELODIES (PT. 1 & 2) VI 23612 N  
AL MILLER & MARKET ST. BOYS  
30. SOMEBODY'S BEEN USING THAT THING BR 7063 V  
NORFOLK JUBILEE QUARTETTE  
31. YOU'RE GOING TO NEED THAT RELIGION PM 12715 V  
32. STEAL AWAY TO JESUS/MY SOUL IS A WIT PM 12072 N  
GEORGIE PRICE  
33. I'M GOIN' SOUTH/CALIFORNIA HERE I COME VI 19261 E  
TAMPA BLUE JAZZ BAND  
34. ATTA BABY/UNCLE BUD OK 4522 E  
35. SUNNY JIM/(GLANTZ ORCH.) LAUGHIN' OK 4803 V  
"FATS" WALLER  
36. YOUR FEET'S TOO BIG/(EARL HINES) JELLY V-D 308 V+  
BERT WILLIAMS  
37. YOU CAN'T DO NOTHIN'/HOW? FRIED! CO A6216 E  
(THIS IS EXTREMELY RARE ACOUSTIC RECORD  
ON BLACK ELECTRIC LABEL)  
WOODIE BROTHERS  
38. LIKES LIKKER BETTER THAN ME/CHASED SATAN VI 23579 N

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Geller. Famous Songs And Their Stories.  
Harris. After The Ball.  
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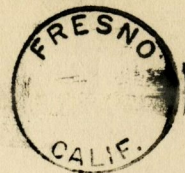
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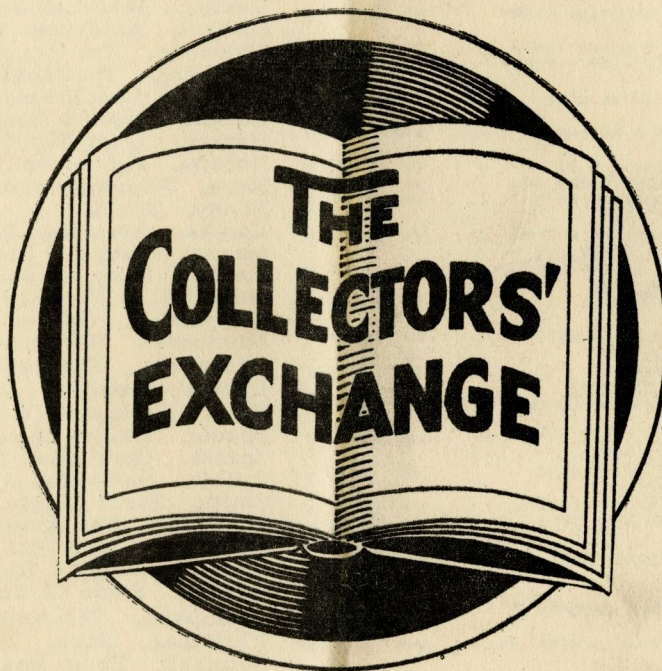
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